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HAND BOOK TO  
FOURTEEN  
HALL MARKS  
ON GOLD & SILVER  
PLATE

REEVES & TURNER



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MARKHAM'S  
HAND BOOK TO  
FOREIGN HALL MARKS  
ON  
GOLD AND SILVER PLATE.



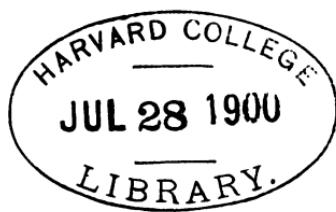
HAND BOOK TO  
FOREIGN HALL MARKS  
ON  
GOLD AND SILVER PLATE.  
(WITH THE EXCEPTION OF THOSE ON FRENCH PLATE)  
CONTAINING 168 STAMPS.

BY  
*Hezans*  
CHRISTOPHER A. MARKHAM, F.S.A.  
AUTHOR OF  
"THE CHURCH PLATE OF THE COUNTY OF NORTHAMPTON," ETC.  
EDITOR OF "HAND BOOK TO HALL MARKS ON GOLD  
AND SILVER PLATE," ETC.

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## P R E F A C E.

THE hall marks and makers' marks impressed on gold and silver ware have recently received a large amount of attention from antiquaries, and many books have been published on the subject in this country during the last few years. These books, however, deal almost exclusively with English or French marks, leaving out of consideration the many interesting marks used abroad. It has therefore been thought that a hand book dealing with Continental marks would be both interesting and useful to those who possess old foreign silver, or who take pleasure in comparing the English with the foreign methods of controlling the working of the precious metals.

The materials for such a hand book are not abundant, scarcely anything having been written in English on the subject. I have therefore personally, as far as possible, investigated the foreign plate available. To those whose names appear in this work, and who have most kindly exhibited their plate, and especially to Messrs. Lambert of London, and to the Master and Fellows of Emmanuel College, Cambridge, for permission to reproduce their Athletic Cup as the frontispiece to this book, I desire to give my sincere thanks. The valuable work on goldsmiths' marks by Dr. Rosenberg has also been most helpful.

This little book has been written as a companion to Chaffers' "Hand Book to Hall Marks on Gold and Silver Plate," which embraces only those of the United Kingdom and Ireland. It is proposed to issue shortly a third hand book descriptive of the French hall marks.

C. A. M.

*Easter Monday, 1898.*

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**STANDING CUP** (Circa 1605).

**EMMANUEL COLLEGE, CAMBRIDGE.**

*(See page 70.)*





## INTRODUCTION

IN this book an attempt has been made to give a sketch of the various hall marks and makers' marks used throughout the Continent, and such a sketch as may prove useful in identifying the marks used at any particular time and in any particular country.

During the Middle Ages the laws affecting the assay of the precious metals appear to have been more strictly enforced, and the system of marking all ware by the manufacturers more precisely carried out than at a later time. In many of the countries and states the succession of the date letters, and, indeed, all marks, ceased after the middle or end of the last century until quite recently, when they have been revived.

To those who may wish to further investigate the matter, the following list of authorities will be useful:—

“Gold.” Translated from the German by Mrs. Brewer, with Notes and Additions by Edwin W. Streeter. London, 1877.

*Dictionnaire des Orfèvres Français et Étrangers*, par Ris-Paquot. Paris, 1890.

*Der Goldschmiede Merkzeichen*, von Dr. Marc Rosenberg. Frankfurt am Main, 1890.

“Hall Marks on Gold and Silver Plate,” by William Chaffers. London, 1896.

In the local histories of Church Plate in England will also be found references to individual pieces of foreign plate.

The following table, which is taken from Chaffers’ “Hall Marks on Gold and Silver Plate,”\* shows the standards used in the principal countries for gold and silver ware. The quality of the gold is expressed in karats and grains, and of the silver in ounces and pennyweights, and for both metals also in thousandths.

\* Published by Messrs. Reeves & Turner, London.

## VARIOUS STANDARDS OF GOLD AND SILVER,

IN MILLIÈMES OR THOUSANDS.

The Gold estimated in karats and grains. Silver in ounces and dwt.

4 grains = 1 karat. 20 dwt. = 1 ounce.



## FOREIGN HALL MARKS ON PLATE

COUNTRIES.		SILVER.	GOLD.	MILLIMS.	
				oz.	DWTS.
HOLLAND	.. . . . .	New Standard (since July 1807) 1st.	Gold	.....	917
	.. . . . .	do.	”	.....	833
	.. . . . .	do.	”	.....	750
	.. . . . .	do.	”	.....	933
	.. . . . .	do.	”	.....	833
	.. . . . .	Old Standard Silver, before 1807	”	.....	875
	.. . . . .	Formerly the Standards were as in Germany; after the Conquest as France.			
BELGIUM	.. . . . .	The Standard after the Assay is . . .	Gold	.....	21 28
	.. . . . .	”	Silver	8 17	905 738
	.. . . . .	There was probably a higher standard for Silver. No information, but probably as France.			
SPAIN	.. . . . .	The same Standard as in France.			
	.. . . . .				
TUSCANY	.. . . . .	Ancient Standards of the Ex-Duchy . . .	Gold	.....	917
	.. . . . .	” After the Re-union the same as France.	Silver	10 10	875
ITALY	.. . . . .				
	.. . . . .				
MILAN	.. . . . .				
	.. . . . .				

## VARIOUS STANDARDS OF GOLD AND SILVER

NAPLES	•	•	•	•	•	In the 18th century very low	•	Silver	8 12	.....	716
						After 1789 the same as France and Italy.		Gold	.....	20 1	844
PORTUGAL	•	•	•	•	•	After the Assay	•	Silver	10 2½	.....	844
„	•	•	•	•	•	do.	•	Gold	.....	21 2½	900
RUSSIA	•	•	•	•	•	No information, but about	•	Silver	10 1½	.....	840
„	•	•	•	•	•	„	•	Gold	.....	9 0	750
„	•	•	•	•	•	„	•	Silver	11 8½	.....	844
SAVOY AND PIEDMONT	•	•	•	•	•	Old Standards were	•	Gold	.....	20 1	952
„	„	„	„	„	„	(Since the Re-union as in France)	•	Silver	11 8½	.....	952
AMERICA.	•	•	•	•	•	No information.	•	Gold	.....	19 0½	800
						But according to Ryland no assay marks are used, and no State protection afforded to purchasers of plate.	•	Silver	11 15½	.....	980
CHINA	•	•	•	•	•	No information, but said to be for	•	Gold	.....	19 1	802
						(Gold 80 toques, Silver 98 toques)	•	Silver	10 1½	.....	840
MOROCCO	•	•	•	•	•	Probably the same as the coins	•	Gold	.....	19 1	802
„	•	•	•	•	„	„	„	Silver	10 1½	.....	840

## Austria

FORMERLY the legal regulations for the standards of gold and silver varied in the different parts of Austria, which was divided into three districts.

*First.* SCLAVONIA.—Here gold of less weight than 4 ducats was exempt from being stamped. The standard used for gold ware was 7 carats 10 grains, 13 carats 1 grain, and 18 carats 5 grains; and for silver ware, 15 ounces and 13 ounces.

*Second.* LOMBARDO VENETIAN.—Here, in accordance with the Napoleonic law of 1810, all gold and silver ware was subject to control, there being no exemption from this law. The standard for gold ware was 22 carats, 21 carats, 20 carats, and 18 carats; and for silver ware, 15 ounces and 12 ounces.

*Third.* HUNGARIAN.—Here there were no laws nor regulations as to the standards of gold and silver.

By the law of 1809, the duty mark of old silver plate of 12 lothiges fine was "12'A" in oblong; for silver plate of less than 12 lothiges "C A" in oblong; and for old pieces of gold and silver of small size "A" in diamond. For new work the duty mark was to be "T F" linked beneath "A" in ellipse. The "A" in this mark, and in the first-mentioned mark, is used for the chief office in Vienna; for the other towns the following letters are used in similar stamps: Brünn "C," Gratz "G," Klagenfurt "I," Kraken "E," Laibach "H," Lemberg "D," Linz "F," Prague "B," Salzburg "L," Trieste "K." The free stamp for large pieces of old silver in 1809 was "F R" linked between "N" and "S" in shaped oblong, and for small pieces "F R" linked in a square.

## EXAMPLE

Silver gilt communion cup. Date *circa* 1810.—*Messrs. Lambert, London.*



As this law of 1809 was not strictly enforced, the lack of uniformity became so inconvenient that in 1835 discussions took place with a view of assimilating the standards, but nothing definite was done. In 1852 the subject was revived, but without better success than on the previous occasion. In 1856, however, the matter was again taken up, and a conference of delegates was held, with the result that some ten years later uniform laws for the whole kingdom were passed. These laws were further revised in 1872.

The following are the principal regulations in force for the control of this industry in Austria. The standards of manufactured articles, whether made in the country or imported, are subject to control of the office, the officers of which are appointed by the Home Secretary. A duty is paid for the control, and the standards of gold and silver are expressed in "thousandths." All finished gold and silver articles must bear the manufacturer's mark, and must be assayed at the control office.

## PRINCIPAL ASSAY OFFICE, VIENNA.

From November 1866, the punches for marking gold and silver works were fixed as follows.

There are four legal standards for gold and four for silver.

Stan- dard.	Mil- lims.	Kr. Grs.	Description of Punch.	Position of Numeral.	Form of Punch.
GOLD.					
1st	920	22 04	Head of Apollo to left	1 in front	Pointed top and bottom, with convex sides.
2nd	840	20 08	do. do.	2 at back	Hexagon of concave lines.
3rd	750	18 0	do. do.	3 nape of neck	Pentagon, point down- wards.
4th	580	13 34	do. do.	4 under chin	Quadrangle, concave sides.
SILVER.					
1st	950	11 8	Head of Diana to right	1 in front	Cinquefoil, flat base.
2nd	900	10 16	do. do.	2 at back	Hexagon (perfect).
3rd	800	9 12	do. do.	3 nape of neck	Cinquefoil (perfect).
4th	750	9 0	do. do.	4 under chin	Pentagon, point up- wards.

Gold standard punch. Small size. Goat's head to right. 3 at back. Irregular hexagon.

Gold standard punch. Small size. Fox's head to left. 4 at back. Irregular hexagon.

Silver standard punch. Small size. Greyhound's head to right. 3 at back. Irregular hexagon.

Silver standard punch. Small size. Lion's head to left. 4 at back. Irregular hexagon.

Punch for old works of Gold and Silver. VR. monogram.

Punch for Foreign Gold and Silver. AV. monogram.

A special letter denoting the provincial Assay Office is stamped upon the standard mark, opposite the numeral, on the other side of the head.

## EGER

In the seventeenth century the mark of *a shield fretty, in chief a demi eagle, wings expanded*, was used. The duty mark in 1872 was "C 7."

## OTHER TOWNS

The hall marks used in this country in the eighteenth century were Roman capital letters in fesse in shields, as follows:—

Brünn . . . . .	letter "F"
Gratz . . . . .	" " H "
Klagenfurt . . . . .	" " I "
Laibach . . . . .	" " K "
Lemberg . . . . .	" " D "
Linz . . . . .	" " G "
Prague . . . . .	" " B "
Salzburg . . . . .	" " S "
Trieste . . . . .	" " L "

## EXAMPLE

Small silver gilt tankard.  
Trieste. Date *circa* 1810.— |     A  
*Messrs. Lambert, London.*

In 1824 the same letters were used for the respective towns, with the standard and date number.

In 1866 the letters were all changed, and were allotted to the different towns in the following order:—

Brünn . . . . .	letter "D"
Gratz . . . . .	" " G "
Klagenfurt . . . . .	" " K "
Laibach . . . . .	" " L "
Lemberg . . . . .	" " F "
Linz . . . . .	" " B "
Prague . . . . .	" " C "
Salzburg . . . . .	" " B 4 "
Trieste . . . . .	" " M "
Troppau . . . . .	" " D 4 "

## PRAGUE

In this town, in addition to the marks previously given, a mark formed by *three towers or minarets, in ellipse, beneath four stars*, was used about 1700. This stamp is very similar to that used at Copenhagen.

## VIENNA

This is practically at the present time the only great centre in Austria for the workmanship of gold and silver ware, though small quantities are manufactured in other parts of the kingdom.

The first hall mark found here is a *cross in circular stamp*; about 1524, a *cross in plain shield, in outline, surmounted by a "W,"* was used. During the next century the shield was enclosed in a circular stamp between the four figures showing the date, and was still surmounted by a "W," the cross being patée. In the seventeenth and eighteenth centuries both the form of the shield and of the enclosing line were changed. The shield became *elliptical per pale, dexter a fesse, sinister three bendlets*, beneath the figures "13" in lieu of "W," and contained within an irregular outline.

In the nineteenth century very much the same form was used, but the shield was placed beneath the letter "A" in lieu of the figures "13" or letter "W," and the figures "13" were placed in the shield.

At this city there were some distinguished silversmiths. The first name that appears is that of Erhart Effrdinger in 1524. In the sixteenth century the initials "L R" linked, "A D" linked, and "F L" are found. In the seventeenth century Hans Melchior and Leopold Wilder, who used the initials "L W." The letters "A F" linked, "C H" linked, "K D" linked, "C N," "L F," "F O," and "G C" over "M" in trefoil, also occur. In the eighteenth century "I I" over "W," "I L" and "A C" over "W," for Antonn Carl Wipff, occur. And in the nineteenth century "F R" over "L."

## EXAMPLE



Small silver box. Date 1702.—Prof.  
T. Clifford Allbutt.

## Belgium

PREVIOUS to the commencement of this century, there was in this country no state regulation for gold and silver ware, various marks being used by the different cities and towns.

By a decree of the 14th September 1814, it was provided that gold and silver ware should be of  $\frac{916\frac{2}{3}}{1000}$ ,  $\frac{833\frac{1}{3}}{1000}$ , or  $\frac{750}{1000}$ , and silver of 11 oz. 5 grs., or 10 oz.

Inasmuch as this standard was considerably higher than the standards of France or Germany, the local trade of Belgium dwindled very much, and it became necessary to modify the law.

Accordingly in 1867 a new enactment was made, which came into operation July 1, 1869, with the following provisions:—

That compulsory State control should cease, and any standard should be legal. That purchasers and vendors alike might have the wares stamped at the assay office. That gold ware should be of  $\frac{800}{1000}$  and  $\frac{750}{1000}$ , and silver ware of  $\frac{900}{1000}$  and  $\frac{800}{1000}$ . That ware of a standard between those specified should receive the stamp of the lower quality. That the purchaser should be entitled to a statement of the weight, standard, price, and other particulars of the vessel purchased by him, to be supplied by the vendor.

There is a slight difference between the stamps used on large and small articles, as there is in England at the present day.

### MARKS FOR GOLD.

For vessels 800 fine . . . } A small black-letter  $\sigma$  in oblong shield.

For vessels 750 fine . . . } A capital black-letter  $\oplus$  in circle.

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## MARKS FOR SILVER.

For vessels 900 fine . . . } A capital black-letter **A** in irregular shield.  
 For vessels 800 fine . . . } A capital black-letter **A** in square.

## ANTWERP

The official mark of this town in the sixteenth century was: *An open hand erect beneath a crown, resembling electoral bonnet in spade-shaped outline, point upwards.*

In or about the year 1550, the year letter was a capital Roman "C" in a plain shield, and in 1581 a capital Roman "X" in a shaped shield.

The only makers' marks known are: Pan pipes in plain shield; spray of leaves in ornamental shield; cross pattée, and "P R" linked, each in plain shield; and "I" above "M" in triangle.

## EXAMPLES



Silver gilt cup, called the Falcon Cup. Date *circa* 1550.—*Clare College, Cambridge.*

Magnificent monstrance, silver gilt and jewelled. Date *circa* 1600.—*Messrs. Lambert.*

## BRUGES

In the seventeenth century the mark used was probably *A lion's head couped, surmounted by a crown.*

A second mark is also found: *A small black letter b passing through a crown.*

There appears to have been several silversmiths at Bruges: Michelet Ravary; Jean Prentin; Cunin; Clasquin; Domenique; Martin Gisbrecht; Jean de Miron; Matthieu von Hesselbie, about 1608; Jean Crabbe, 1617; and Jean Hermans, who died in 1765.

## BRUSSELS

As early as 1372 an order dealing with the standard stamps of the town, and those of the silversmiths, was made. At that time the gold-workers had a certain and common sign, and each of the gold-workers of the town had his proper sign.

A further order was made towards the end of the fifteenth century, appointing two wardens with one of the magistrates to stamp all the smiths' work that was of the proper alloy.

The hall marks used about 1618 were: *A capital Roman B, in plain oblong; a lion rampant contourne, in ellipse; and the letter O beneath some object, in shaped shield.* With these is found the maker's mark: *A stag springing, in plain shield.*

Amongst the workers at Brussels were: Jean Van Acken, Gaspart and Henri de Bachere, Jean Elselaire, Jean Van der Kelde, Lionis Meert, and Jean Van Bergem.

## GHENT

The hall marks for this town were apparently often changed, and it is not easy to obtain examples.

Amongst the workers here in the fifteenth and sixteenth centuries were: Simon Lachengon; Baudonim le Prestre; Jean Mainfroy, goldsmith of the Duke of Burgundy, succeeded by Gerard Loyet, 1405-76; Corneille de Bonté, who was master in 1472, and whose mark was a capital "C," or reversed "D," enclosing an ermine mark; Van Houten; Tiberghien; Vilain; De Shoenen; and Van Ravenscoot.

**MONS**

In the seventeenth and eighteenth centuries the principal silversmiths were: Hugues de la Vigne, Lambert-Gérard, A. C. J. de Bettignies, Henri Beghin, and Jacquemart Festau.

At Audenarde, Dendermonde, Liege, Lokeren, Oignies, Tamise, and Tournai there were also gold and silver smiths, whose work may be found in the Museum at Ghent and elsewhere.

## Denmark

IN this country an ordinance was made by the King on the 7th November 1685, whereby gold ware was to be either of the standard of  $\frac{958\frac{1}{2}}{1000}$  or  $\frac{875}{1000}$ ; and it was to be marked with the letter "D" for ducat gold, or "C" for crown gold, signifying these standards.

A later ordinance of the 26th August 1778 allowed gold ware to be worked of the standards of  $\frac{833\frac{1}{2}}{1000}$  and  $\frac{750}{1000}$ , to be marked respectively "DUC" and "CRO." By an ordinance of the 7th February 1781, small gold ware was exempted from the necessity of being stamped; and any standard was allowed to be used, always provided the goldsmith marked the vessels with his own mark, and with the standard employed.

By the before-mentioned ordinance of the 7th November 1685, it was provided that no silver should be worked of lower standard than  $13\frac{1}{2}$  lothigs ( $\frac{1}{2}$  ounce), remedium  $\frac{1}{4}$  lothig. All the ware was to be marked by the manufacturer, and after being assayed by the warden, was to be stamped by him with the Copenhagen arms and his initials. Silver ware of a higher standard was to be stamped so as to signify the same.

By an order of 1770 those selling ware deficient in quality were to be fined. And by an order of 1892, silversmiths working in the provinces were themselves to be responsible for stamping the standard employed on their finished ware.

## COPENHAGEN

The hall mark of this city has always been: *In an ellipse three towers or minarets above the date.* The form of the towers has constantly varied, but the mark is always easy to recognise. The first of these marks known bears the date 1639.

Together with the hall mark, the warden's mark, control mark, and maker's mark are generally found, as in the example of 1701 given on the next page.

The following are the wardens with their marks: Peter Borreby, from 1677 to 1679, who used the initials "P B" above "1688" in ellipse. Conrad Ludolph, from 1679 to 1729, the letters "C L" above "M W" in ellipse. Pet. Nicholai, from 1729 to 1749, the script letters "P N" above "V H" in octagon. Christoffer Fabritius, from 1749 to 1787, the script letter "F" in irregular outline. Frederick Fabritius, from 1787 to 1823, the same letter. Christian Peter Nacboe, from 1823 to 1827, a capital Roman "N" in circle. Jacob Greg Graah Fabritius, from 1827 to 1831, a capital Roman "F" in ellipse. Christian Olsen Möller, from 1831 to 1840, a capital Roman "M" in circle. Peter Reimer Hinnerup, from 1840 to 1863, the letters "R H" linked in circle. Sim. Chr. Sch. Groth, who was warden in 1863, used the monogram "S G" in circle.

The control marks in the seventeenth century were: *H in oblong, V in oblong, M in oblong, and an anchor inverted in shield.*

## EXAMPLE



Silver spoon and fork, fitting together. Date *circa* 1820.—*Dr. John Perkins, Cambridge.*

The principal silversmiths in this city were the following: Steen Peterson, of 1620, who used the monogram "S P" in ellipse. Dietrich Skillings, the letters "D S K" above "1707" in irregular outline. Friedrich Fabritius, the letters "F F" above "1719" in ellipse. Jacob Hoffmann, or J. Hoe, the letters "I H"

above "1723" in ellipse. J. N. Randers, the letters "I N R" over "1733" in oblong. Dietrich Hoff, the letters "D H" above "1747." And Niels Fuchs, who used the letters "N F" in oblong.

## EXAMPLE

Small silver tankard. Date 1701.—*Messrs. Lambert, London.*



## ODENSE

The hall mark used here about the middle of the eighteenth century was a kind of fleur-de-lys above, and joined to two spreading leaves in ellipse. The date "1763" and the maker's mark "R M," each in oblong, are also found.

## Germany

UNTIL quite recently the numerous separate states, which now form the Empire of Germany, possessed no uniform laws for the control of the gold and silver smiths' craft. Each of these little states was a law unto itself.

The standard for the Empire has, however, been fixed since the 16th July 1884, and the trade marks of the occupation have also been confirmed.

The hall mark for gold is: *The Imperial crown of Prussia, within circle.* The hall mark for silver is: *The Imperial crown of Prussia, with a decrescent moon on the left side.*

The following are the principal states in which law existed, previous to 1884, for the regulation of the gold and silver smiths' trade.

### BAVARIA

In this state the minimum standard for gold was  $\frac{580}{1000}$ , and for silver  $\frac{800}{1000}$ .

### BRUNSWICK

In this province the name of the manufacturer was to be impressed on all gold and silver smiths' ware, together with the standard employed.

### HAMBURG

In this province, silver ware was not to be of a lower standard than 11 ounces 12 grains, and all ware of a higher quality was to be impressed with the maker's mark and the standard.

There was no law affecting the sale of gold ware.

## HESSE

All gold and silver smiths were obliged, after 1829, to have their ware impressed with the standard, the mark of the manufacturer, and the arms of the Duchy.

## LÜBECK

Silver ware could not be made under the standard of 12 ounces, but after 1872 any standard was allowed provided the wares were stamped.

## MECKLENBURG-STRELITZ

In this state no laws had been passed since 1572, and even the old laws were not enforced.

## OLDENBURG

In this country a law of 1760 fixed the standard for silver at 12 ounces, and directed that the name of the manufacturer and the standard should be stamped on all silver.

Passing on from the several German states, the individual towns, and their local marks, follow in alphabetical order.

## AIX-LA-CHAPELLE

The official mark used here in the fifteenth century was: *An eagle displayed, in shield rounded below.* In the sixteenth century the same mark was used within a circle. In the seventeenth century the arms of the town were used, with the letters "A C H," being the abbreviated form of the name of the town in German, Aachen.

Amongst the makers were: Hans (Jan) von Reutlingen, a goldsmith and stamp-cutter under Maximilian I. and Karl V.; probably used the letters "J R" in monogram. The maker's mark of an ornamental "A" in oblong, with the corners cut off, is found in 1581, and the letters "R D" in plain shield about 1624.

## ANSBACH

The hall mark of this town in the sixteenth, seventeenth, and eighteenth centuries was: *Three bendlets*, sometimes *wavy*, in plain or shaped shield; sometimes an annulet was added in the sinister chief.

The following makers' marks are found: The letters "F G" above hunting-horn in shaped shield. In 1680, a bird sitting on an almost upright branch in elliptical outline. In 1706, "I B" linked in outline. In 1729, "I F" above "D" in plain shield. And in 1742, a six-pointed star between the letters "M M."

## AUGSBURG

The hall mark of this town has always been *A pine apple erect*, sometimes standing alone, and sometimes contained in outline. From the end of the sixteenth century to the eighteenth century but little change is found in the form of this mark, and two or three examples may serve for all. From about 1735 to the end of the eighteenth century the date-letter was placed immediately beneath and sometimes touching the pine apple, in the same stamp.

An enormous quantity of silver plate was from early times worked in this town, and consequently the names and marks of very many of the Augsburg gold and silver smiths are known. Indeed, with the exception of Nüremburg, more gold and silver plate was probably worked here than in all the other towns of Europe put together.

Conrad de Lindovve in the fourteenth century, Johannes Mueller, Heinrich Hofnagel, Petrus Herwarth, Georg Seld and Nicol. Seld in the fifteenth century, were gold and silver workers, whose names, but not their marks, are known. Elias Grosz and Cornelius Grosz, who died respectively in 1572 and 1575, used *A turnstile in ellipse*; and Theophil Glaudich, who died in 1572, used a somewhat similar mark. Other makers at about the same date used the letters "H M" interlaced in circle; two trumpets

in saltire, an annulet in chief, and figure 1 in base, in circle; the letters "H W" linked in circle. The mark used by Ulrich Schönmacher, who died in 1585, was *A long cross potent supported by two stays chevron wise*. Hanss Weinodt, who died in 1594, used a black-letter "D" in oval. The letters "M B" linked in circle; "W I" interlaced between four pellets in plain shield; "E Z" linked in heart-shaped shield; "H S" in square comprised in circle; *A daisy in ellipse*; and the letters "G P S" interlaced in plain shield, are also found. A. Bayer, one of the members of the old family of goldsmiths of that name, used a capital Roman letter "B" in circle. Anthoni Schweiglin, or perhaps Anthoni Sorgt, used the letters "A S" in ellipse. The letters "C E," beneath arrow-head in circle, are also found. Bernhard Vesenmaier, who flourished in 1593, the letters "B V" linked in shield. Bartolme Lotter, who died in 1606, probably employed the letters "B L" in circle. Jacob Schaer, who died in 1608, the letters "I S" interlaced in shield. Malthaeus Wallbaum used *A tree in leaf, in plain shield*; this silversmith, who flourished in 1582, and who was a member of the corporation in 1588, was the maker of a large quantity of silver and silver gilt plate. Other marks which are found about this time are: The letters "I C" in ellipse; "H H P" linked in oblong; "I F" in square; "H P" linked beneath a turnstile in circle; "H N S" linked in circle; "D S" in shield; "M S" in ellipse; *A fleur de lis in ellipse*; "H L" linked in ellipse; "H M L" linked in circle; "D M" interlaced in circle; *Two mill clacks in saltire in square*; "I F" in circle; "I M" in circle; "I S" interlaced above "H W" in circle; and "B E" in circle. David Altenstetter, who was a burgher and probably master in 1573, and who died in 1617, used the letters "D A" or "D A F." Georg Siebenburger, who was assay master in 1603, used the letters "G S." Christoph Lencker, who was master in 1610 and died in 1613, the letters "C L" interlaced in circle. Johannes Lencker, who was born in 1573 and died in 1637, probably used *Two sceptres in saltire, in outline*. Zacharias Lenker, who died in 1612, the letters "Z L F." Peter Baumann, from Wurtemburg, who settled in Augsburg about 1563 and died in 1608, used *A church in circle*.

Melchior Bayr, who died in 1634, and Mathias Bregel, who died the following year, used the letters "M B" in square, circle, or ellipse; several varieties of marks with these letters appearing on Augsburg plate made about 1592. Bartolme Koch about 1605 used the letters "B K" interlaced in shield. Hans Andreas Anthoni, who died about 1650, used *A star of six points with moon in decrescent on the dexter, in circle*. The following letters are also found about this time: "G L" interlaced in circle; "I M" in square; "B D" interlaced in circle; capital Roman "G" in circle, "B" in shaped outline, and "L" in circle; "F S" in circle; and "P L" linked in ellipse. Hans Eberlin or Heinr. Eichler, who died respectively in 1643 and 1708, used the letters "H E" linked in shield. B. Leitenhoffer the elder, who died in 1655, or B. Leitenhoffer the younger, who died in 1675, used the letters "B L" in oblong. Hans Fendl, who died in 1641, or Hans Fux, who died in 1646, used the letters "H F" in oblong. Michael Gass the letters "M G" linked in ellipse. Nicolas Kolb, master in 1687, the letters "N K" linked in square. One of the Augsburg family of Bayr towards the end of the seventeenth century used the letters "H B" linked in circle. Christof Bantzer, who died in 1653, employed *Three annulets linked, in circle*. Abraham Riederer, who flourished about 1601, the letters "A R" linked in plain shield. Hans Kolb, who died in 1640, the letters "H K" in shaped outline. The mark of one of the Grill family of goldsmiths was *A stork in ellipse*; the mark of one of the Gelb family, *A pine apple without shield*; and the mark of one of the Jaeger family, *A hunting-horn in circle*. Andreas Hamburger, who died in 1647, used the letters "A H" in ellipse.

Other makers' marks about 1615 were: *Two swords in saltire, the points upwards and joined by a bar, in shield*; the letters "H S" in ellipse; "I F" in square; "H b" in circle; "A V" interlaced in plain shield, and also without shield; "D E" interlaced in shield; "B D" interlaced in circle; the letters "G E" above battle-axe in shield; the letter "I" between two pellets in shield; and the letters "D Z," "G L," "H D," and "C H" each in circle or ellipse. Lucas Neisser, who died about 1652, used the linked letters "L N" in square. Hans Priester, who

died in 1640, probably used the letters "H P" in circle. Georg Ernst the letters "G E" in ellipse.

Other marks were: *A sheaf of arrows, points upwards, in ellipse*; *A double-headed arrow in shield*; the letters "F R" in square; "M S" and "I B" each in ellipse; "H H" linked in oblong; and "F" in circle. Abraham Drentwett, who died in 1666, used the linked letters "A D" in circle. Heinr. Rott, who died in 1685, "H R" in ellipse. One of the family of goldsmiths named Petters used *A star and moon in pale, in ellipse*. Johann Baptist Biller, who died in 1683, the letters "B B" beneath a star in circle. B. Weinedt, who died in 1648, or B. Wentzel, who died in 1704, the letter "B" above "W" in circle. Jacob Jäger, who died in 1673, probably used the letters "I I" above a *hunting-horn in circle*, and it is possible that he also used the letters "I I" in plain oblong, or ellipse. Andreas Wickhert, who died in 1661, Andreas Wichhert, who died in 1674, or Abraham Winterstein, who died in 1661, or one or all of them, used the linked letters "A W" in ellipse. Georg Reischli, who was master in 1669, and died in 1700, the letters "G R" in ellipse. Ph. Saller, who died in 1676, or Paul H. Sproeckhoff, who died in 1697, used the linked letters "P H S" in ellipse. Other marks were: "I G" in circle; "I F" in heart-shaped shield; "I M" linked in upright ellipse; "S W" in ellipse; "M" in circle; *A cart wheel*; "I P," "S M," *A leaf*, "T B," "D S," "H B" linked, "A G," and "I W" each in ellipse; "H L" linked above "S" in trefoil; and "D S" in ellipse. One of the Griel family of goldsmiths used *A stork courante in shield*. Heinrich Mannlich, who died in 1698, the letters "H M" in ellipse. Adam Forster, who died in 1668, the linked letters "A F" in ellipse. Wolfgang John, who died in 1685, "W I" in ellipse. Peter Winter, who died in 1702, "P W" in oblong. Joh. Babtist Ernst, who died in 1697, "I B E" in ellipse. It is said that the interlaced letters "I H M" in square, were used by Johann Heinrich Mannlich, who died in 1718. The linked letters "H M" alone in square may stand for Hans Manhart, who died in 1640. The letters "I D" in oblong may be the mark of Joh. Dun, who died in 1690, or Jac. Deschler, who died in 1713. The letters "H I S" in oblong

were used either by Hans Jacob Schick, who died in 1661, or Hans Jacob Schech, who died in 1692. Abraham Waremberger used the linked letters "A W" beneath an owl in triangle. Philipp Jacob Drentwett the letters "P I D" in ellipse. Philip Küsel, who was master in 1685 and died in 1700, the letters "P K" in ellipse. Christian Schliesser, who died in 1712, used *Two keys in saltire, in circle*. There were two goldsmiths of the name of Albrecht Biller who used the letters "A B" beneath star in outline or ellipse.

Other marks were: the letter "H" between the letters "G G" in ellipse; the letter "F" in heart-shaped shield; "T B" pellet between letters in ellipse; the letters "C L"; and "I M" above "R" in oval. V. Hueter used the linked letters "V H" in circle. Hans Jacob Wildt, who died in 1733, the letters "H W" in ellipse. Georg Wunckler, who died in 1727, the letter "G" above "W" in ornamental shield. Simon Wickhart, who died in 1708, the letters "S W" in oblong. There were three silversmiths of the name of Elias Busch, who died respectively in 1679, 1689, and 1705, one or all of whom used the letters "E B" in quatrefoil. Cornelius Poppe, who was master in 1705, and died in 1723, the letters "C P" in circle. Either Georg Berthold, Gottlieb Bauer, or Gabriel Besmann, who died respectively in 1686, 1735, and 1735, or perhaps all of them, used the letters "G B" in ellipse. Gasper Riss von Rissenfels, who was master in 1683 and died in 1712, the letters "C R" in ellipse. One of the Heckel family of goldsmiths used *Seven pellets in sexfoil*. Hans Jerg Michael, who died in 1656, or Hans Jacob Müller, who died in 1678, used the letters "H I M" in outline. Johannes Lincker, who died in 1708, Johannes Lautterer, who died in 1719, or Jacob Luz, who died in 1747, or one or all of them, used the letters "I L" in ellipse. Samuel Freudemberger, who died in 1696, the letters "S F" in oblong. Hans Jacob Ernst, who died in 1703, the letters "H I E" in oblong. Jacob Warmberger, who died in 1690, the letters "I W" beneath an owl in square. Joh. Conrad Schnell, who died in 1704, "I C S" in ellipse. Seb. Mylius, or Joh. Seb. Milius, who died respectively in 1722 and 1727, the linked letters "S M" in circle. Johann Zeckel, who was master in 1703 and 1724, and died in 1728, the

letters "I Z" in ellipse. Ludwig Biller the elder, who died in 1732, the letters "L B" beneath a star of six points in outline. Johann Ludwig Biller, who died in 1732, probably used the letters "I L B" beneath star of five points in outline. Johann Ludwig Biller the younger, who was master in 1741 and died in 1746, used almost the same mark.

Other marks of this period were: "C S" in ellipse; "L B" beneath star in circle; "L B" in ellipse; and "I S" in ellipse. Michael Heckel, who died in 1726, the letters "M H" linked, beneath trefoil slipped in circle, the whole in outline. Johann Andreas Thelot, who was born in 1654 and died in 1734, was the maker of a large quantity of gold and silver plate; his mark was *An anchor erect in outline*, and he frequently used his full name, thus: I. A. THELOT INV ET FEC. One of the family of goldsmiths named Drentwett used *A squirrel sejant in ornamental shield*. Peter Rams, who died in 1737, or Peter Rox, who died in 1742, used the letters "P R" above star of six points in heart-shaped shield. Elias Schiflen, who died in 1737, or Esaias Stinglin, who died in 1740, used the letters "E S" in ellipse. Philipp Stenglin, who was master in 1717, and died in 1744, the letters "P S" in quatrefoil.

Other marks were: "L R" in ellipse; "D N" in quatrefoil; "S" above "G K" in trefoil; and "H" above "C I" in circle. Joh. Sigmund Aberell, who was master in 1699 and 1713, and died in 1733, used the letters "I S A" in ellipse. Joh. Christoph Träffler, who died in 1722, the letters "I C" above "T" in octagon. Joh. Phil Schuch, who died in 1745, the letters "P S" in oblong. Mateus Wolff, who died in 1716, the letter "M" above "W" in ellipse. Michael Mayr, who was master in 1699 and died in 1714, the linked letters "M M" in ellipse. One of the family of goldsmiths named Pfeffenhauser, *A leg couped at the thigh, in ellipse*. Nicholaus Ostertag, who was master in 1721 and died in 1741, the letters "N O" in oblong. Joh. Jac. Kraus, who died in 1741, the letter "I" above "I K" in inverted heart-shaped shield. Johannes Biller, who died in 1745, the letters "I B" beneath four pellets in trefoil. Daniel Schlesinger, the letters "D S" interlaced in circle. Christianus Drentwett, who died in 1737, the letters "C D" in ellipse.

Christianus Mitnacht, who died in 1731, the letter "C" above "M" in triangle. Joh. Ekhardt Heuglin, who died in 1757, the letters "I E" above "H" in heart-shaped shield. Elias Adam, who died in 1745, "E A" in ellipse.

Other marks at this period were: "I F W" in ellipse, and "I" above "P D" in trefoil. Johannes Engelbrecht, who died in 1748, the letters "I E" beneath star in outline. Joh. Friedr. Bräuer, who died in 1753, "I" above "F B" in trefoil. Gottlieb Mentzel, who died in 1757, the letters "G M" in oblong. Joh. Jac. Bruglocher, who died in 1752, "I I B" in ellipse. Franz Thaddaeus Lanz, who was master in 1732 and 1748, and died in 1773, the letters "F T" above "L" in heart-shaped shield. Joh. Cristoph Drentwett, who was master in 1749 and died in 1763, the letters "I C D" in ellipse. Abraham Drentwet the younger, who died in 1785, "A D" in ellipse. Salomon Dreyer, who was master in 1761 and died in 1762, "S D" in oblong. There were two silversmiths of the name of Joh. Jacob Schoap, one of whom died in 1766, the other in 1774, and one or both of them used the letters "I S" with a star between, beneath "I" in trefoil. Jacob Mald, who died in 1763, the letter "I" above "M" in ellipse. Joh. Ph. Heckenauer, who was master in 1765, the letters "I P H" in oblong. Gaspar Xaver Stipeldey, the letters "C X S" in oblong. Bernhard Heinrich Weye, who died in 1782, the letter "H" above "B W" in trefoil. Emanuel Drentwet, who was master in 1737 and died in 1753, "E D" in oblong. Joh. Jac. Biller, who died in 1777, the letters "I I" beneath star and above "B" in ellipse. Michael Drexel, who died in 1773, used his name "M. Drexel fecit." Gottl. Christian Drentwet, who died in 1754, the letters "G C D" in oblong. Joh. Jacob Adam, who was master in 1762 and died in 1792, "I I A" in ellipse. Christianus Drentwett, about 1784, the letters "C D" in ellipse or oblong. Georg Ignatius Bauer, who was master in 1764 and died in 1790, the letters "G I" above "B" in trefoil. Adolph Carl Holm, who died in 1768, the letters "A C H" in oblong. Joseph Tobias Hezebik, who died in 1788, the letters "I T H" in oblong. Carl Samuel Betkober, who was master in 1785 and died in 1787, the letters "C S B" in oblong.

## EXAMPLES

Silver diptych. Date *circa* 1580.—*Messrs. Harvey and Gore, London.*



Silver gilt ewer and salver. Date *circa* 1615.—*St. John's College, Cambridge.*



Silver gilt oval dish and two jugs. Date *circa* 1650.—*Messrs. Lambert, London.*



Silver ewer and salver. Date *circa* 1650.—*Duke of Manchester.*



## BADEN-BADEN

The hall mark in the sixteenth and seventeenth centuries was *A bend in plain shield.*

A maker's mark "I C" above "S" in circle is found about the year 1684.

## BERLIN

The hall mark in the seventeenth, eighteenth, and nineteenth centuries was *A bear rampant*, generally in circle or ellipse: sometimes the figures "13" or "14" are also included with the animal in the outline to indicate the standard: and later, a capital Roman letter as date-letter is added behind the animal in the outline. The standard mark was "12" or "13" above the letters "L O," or simply the figure "12" alone, signifying the standard of "12" or "13" lothigs. The control mark was the letter "A," "B," or "F" in circle.

Daniel Manlich, a goldsmith of Berlin, who was born in 1625 and died in 1701, used the letters "D M" in ellipse. The following marks are also found: "B Q" in oblong with rounded corners; "T R" in shield; "S G" in ellipse; "S M" in ellipse; "I · A S T" in irregular outline, and also in oblong; "I C L"

in ellipse; "E G N"; "B E L T" in ellipse; and "G R A F" in oblong. Bernhard Weidemann, a goldsmith who lived about 1668, used his full name "WAIDE" above "MAN" in outline. Otto Männlich simply the letters "O M" in oblong. Christian Lieberkühn, a goldsmith in the eighteenth century, his full name "LIEBER" above "KVHN" in outline. Neubauer Georges, master in 1719, the letters "I G N." Johann Christian Müller, who was a goldsmith and jeweller living in Berlin in 1757, used several marks; sometimes his name appears as "MÜL" above "LERS" in outline, sometimes as "MÜL" above "LER" in square, and sometimes as "I · MÜL" above "LER" in ellipse. A hall mark found with these later marks is *A crowned eagle displayed holding a dagger in each claw, in circle.*

#### EXAMPLE



Silver nautilus. Date *circa* 1650.—  
Grüne Gewölbe Museum, Dresden.

#### BIBERACH

The hall mark in the eighteenth and nineteenth centuries was *A fox or wolf rampant contourne, in upright ellipse.*

With this is found the maker's mark, "ZIEHER," in oblong.

#### BRAUNSCHWEIG

The hall mark at the end of the sixteenth and during the seventeenth century was *A lion rampant in shield.* In the nineteenth century the mark was changed to *A lion passant in shield.*

The earliest maker's mark was "I H B" in oblong. Then followed the letters "S B" and "B B," each in oblong.

#### BRESLAU

The hall mark in the sixteenth century was *A capital Roman W in circle.* In the seventeenth century the same letter was used within heart-shaped shield. In the eighteenth century

*A man's head affrontée in circle* was used. A date-letter also appears at times in different-shaped outline.

The following makers' marks were used towards the end of the sixteenth century: The letters "H M" interlaced in circle, and "M S" above star in plain shield. Hans Schonow, or Hans Strich, about the same time, used the linked letters "H S" between four stars in circle. Georg Hoffmann, "G H" linked in circle. Daniel Mohner, "D M" linked in square. Fabian Nitsche, "F H" in ellipse. Caspar Pfister, "G" enclosing "P" in circle. Mattheus Jachmann, "M I" in circle. Hans Volgnadt, "H V" linked in ellipse. Fridrich Schönaw, a small "F" over "S" in circle. Fridrich Viecke, "E V" linked in circle. Hans Jachmann, about 1640, "H I" in ellipse. Hans Boxhammer, or Hans Boy, the letters "H B" linked in ellipse. Christian Menzel, a capital "C" enclosing "M" in circle. Christof Hönsch, between the years 1746 and 1793, used the letters "C H" in heart-shaped shield.

Other marks were: "I Z" in plain shield; "A" above "V N" in trefoil; "C H" in ellipse; "C W" above "M" in oval; "G K" in oblong; "I" above "C N" in trefoil; "T S" in ellipse; "C S G" in trefoil slipped; "A P" in square; and "G K" in oblong. Ferdinand Griesche, who died about 1774, the letters "F G" in heart-shaped shield. Thomas Beyl, about the same time, used "T B" in two circles joined. Benjamin Hentschel, towards the end of the eighteenth century, "B H" in circle.

## BRIEG

The hall mark in the sixteenth and seventeenth centuries was *Three anchors conjoined in fesse point, in ornamental shield*.

Two of the makers' marks were: "N K" linked in shield, and "A V" interlaced in circle.

## CARLSRUHE

The hall mark at the commencement of the present century was *A bend, in shield or ellipse, crowned*. There were several varieties of this stamp.

## CASSEL

The hall mark in the sixteenth century was *A shield semée of trefoils*. At this time the shield was divided *per bend*, the next century *per fesse*, and later *per bend sinister*. The shape of the shield was generally circular or elliptical. In the eighteenth and nineteenth centuries the date-letter in base in the same shield was added.

The following makers' marks of the middle of the seventeenth century are known: *An elliptical shield per fesse, a demi man holding a sword in his dexter hand, and the letters "I B" and three pellets*; "I S" in oblong; and "G H" above trefoil in ornamental shield. Georg Schmidt, between 1703 and 1735, the letters "G S" in heart-shaped shield. J. Beauclair, about 1780, the letters "I B" in ornamental oblong. I. I. Encke, master, used "I I E"; and J. F. Ubuch a single "U." The words WEIGEL and PROLL, each in oblong, are found.

### EXAMPLE



Carved ivory tankard, mounted with silver.  
Date circa 1750.—Cassel Museum.

## COLOGNE

The hall mark in the sixteenth century was *A shield per fesse, in chief three crowns*; sometimes the lower part of the shield was *per pale*, sometimes plain. In the seventeenth and eighteenth centuries the figures "12" or "13" were added in base to indicate the standard.

Gillis Sibricht was a silversmith dwelling here towards the end of the sixteenth century. Various forms of turnstiles or crossed lines in shields were used; also the letter "M" in ornamental shield. In 1633 Conradt Duisbergh used his full name. F. Dorn, from 1673 to 1749, the letters "F D" in ornamental shield. J. J. Adelkirchen was also a silversmith here.

## EXAMPLE

Two drinking cups, made by Gillis Sibricht. Date  
1578.



## COLMAR

The hall mark in the seventeenth century was probably *Two bendlets sinister coupe, a star of six points in fesse point, in plain shield.*

A maker at the same time used the letters "H E H" in oblong with corners rounded.

## CONSTANCE

The hall mark from the middle of the sixteenth to the middle of the seventeenth century was *A plain shield bearing a cross and chief.* During the latter part of the seventeenth, the eighteenth, and the nineteenth centuries *the chief* was omitted, and about 1846 the shield was embattled.

The makers' marks were : "R M" linked above star in shield ; "H E" linked in shield ; "B 8" in oblong ; "H H" linked beneath a cross pattée in outline ; "I F" in shield ; a pheon in ornamental shield ; "I S" in ellipse ; and "R. HOTZ" in oblong.

## DANZIG

The hall mark in the sixteenth and the beginning of the seventeenth centuries was *A crown and two crosses in pale, in ellipse.* In the seventeenth and eighteenth centuries the same mark within a long and narrow shield was used. A year letter also appears to have been used in varying outline.

In the seventeenth century the following makers' marks were used : a black-letter "C" in ornamental shield ; the letters "H E" in square ; "I S" in ellipse ; "N P" linked in outline ; the script letter "T" above "E K" in trefoil ; "I" above "B M" in trefoil slipped and branched ; "P R" in oblong ;

"I M" linked in heart-shaped shield; "I Ö E D" in oblong; "C H" above "I Ö E D" in outline; "S Ö," and "C S" each in ellipse; "G W" in heart-shaped shield; "P" above "C G" in trefoil slipped; "I" above "B H" in trefoil slipped and branched; and "N S," "C B S," and "W P," each in outline. A. Haidt, about the end of the eighteenth century, used the letters "A H" in outline, and "HAIDT" in irregular oblong.

#### EXAMPLE



Silver beaker. Date *circa* 1680.—*The Skinners' & Glovers' Guild, Carlisle.*

#### DARMSTADT

The hall mark in the sixteenth, seventeenth, and eighteenth centuries was *A lion rampant, in shield, or ellipse*. In the nineteenth century the lion appears crowned, and bearing in his paw a sword, in lozenge. The standard mark in the eighteenth and nineteenth centuries was the figure "13" in square, or "13" crowned in shield.

The maker's marks were: the letter "K" in ornamental shield; the letters "N W" and "I N W" each in ellipse; "I" above "I I" in trefoil slipped; "L;" and "I" above "E F" in trefoil.

#### EXAMPLE



Silver salver. Date *circa* 1642.—*Baron Lionel de Rothschild.*

#### DRESDEN

The hall mark in the sixteenth and seventeenth centuries was *A capital Roman letter D in circle*. In the eighteenth and nineteenth centuries a great variety of marks were used, although in general character they were very similar. The earlier marks were: *Two swords in saltire, points upwards, the numerals 13, 14,*

or 15 in chief, and D in base, in shield or ellipse. A little later the shield appears crowned, and it is frequently divided *per fesse*.

The following makers and their marks are known: Valentine Geitner, about 1576, used the linked letters "V G" in plain shield. Urban Schneeweis, who was born in 1536 and died in 1600, the linked letters "V S" in ornamental shield. Georg Mond, about 1600, the letters "G M" in ellipse. Joachim Puttlost, about 1607, the letters "I P" in plain shield. (Hans) Johann Kellerthaler, who flourished about 1608, the linked letters "K D" or "H K D." The marks towards the middle of the seventeenth century were: A reversed "K" and "F" linked in shield; "Z B" in ellipse; "M D" linked in shield; a crown in outline; "E G" in heart-shaped shield; and "M H" linked in circle. Friedrich Klemm used the letters "F K" with line between in oblong. Michael Botza, the linked letters "M B" in plain shield. Paul Ingermann, who flourished in the middle of the eighteenth century, used the letters "P I" above star in heart-shaped shield. Chr. H. Ingermann, between the years 1745 and 1766, the script letters "C H" above "I" in irregular outline. Samuel Gaudig used "S G" in ellipse. Christian Friedrich Haussmann, the letters "C F" above "H" in trefoil. Carl David Schrödel, about 1762, the letters "C D S" in oblong, or "C D" above "S" in irregular outline, or "C D" above "SCHRÖ" above "DEL" in outline. Gebrüder Schrödel, about 1770, used "GEBR" above "S," or "SCHRÖ" above "DEL" in outline. The names of Faddell and Neuber are also known.

#### EXAMPLE

Silver gilt cup. Date *circa* 1650.



#### ELBERFELD

The hall mark in the seventeenth century was *A lion rampant beneath the figure 13, in upright oblong*.

The mark used by the silversmith Rutters Wurden was *A man on horseback, in oblong*.

## ELBING

The hall mark in the eighteenth century was *A cross clechée, in plain shield, beneath a cross pattée in hexagon.*

Daniel Stahlenbrecher in 1705 used the letters "D S" in square.

## EMDEN

The hall mark in 1603 was *A black-letter E and capital Roman letter C, in oblong.* In 1645 the mark was *A black letter E between the numerals 4 4, in oblong with rounded corners.* A letter was used as a date-letter, as in the first example, or numerals were inserted to show the date, as in the second example.

An early maker's mark was a capital Roman "H" beneath two pellets in shield. Isaac de Voghelaer, who was master in 1585, used the linked letters "D V" in circle. The linked letters "T K" in plain shield are also found.

## ERFURT

The hall mark from the end of the sixteenth to the end of the eighteenth century was always *A capital Roman letter E.* The form of the enclosing outline, however, varied much. It was at one time an ornamental shield, at another a plain shield, then a heart-shaped shield, and lastly a circle.

The silversmiths were: Georg Berger, who from about 1560 to 1577 used the letters "G B." Erasmus Wagner, from about 1613 to 1645, the letters "E W." Christof Pabst, about the middle of the eighteenth century, the letters "C P." And a fourth maker the letters "C K."

## FRANKFURT ON THE MAIN

The hall mark in the sixteenth century was *An eagle displayed, in plain shield.* The eagle a little later was crowned, and the enclosing line became a circle. In the eighteenth and nineteenth centuries the same kind of eagle was used within an ellipse.

The following makers' marks occur in the sixteenth century: The linked letters "M P" in square; the linked letters "K H" in ornamental shield; the letter "G" enclosing "H" in ornamental shield; "A K," also in ornamental shield; and *A demy beagle rampant, in ellipse*. Paul Birckenholtz, *A tulip in irregular outline*.

Other makers' marks in the seventeenth century were: The letters "H M L" linked in circle; and "I R H N B" linked in oblong. In the eighteenth century the letters "G W" above "S" in trefoil; "I D" above "C" in circle; and "N N" in outline.

#### EXAMPLE

Small silver gilt cup. Date *circa 1580*.—  
Messrs. Lambert, London.



#### FRANKFURT ON THE ODER

The hall mark in the seventeenth and eighteenth centuries was *A cock with annulet in sinister base, in circle*. In 1772 the cock was placed between the four figures showing the date, in ellipse.

Only two makers' marks are known, one the linked letters "G L" and the linked letters "H K" in ellipse, the other the letters "I C S T" in oblong with rounded corners.

#### FREIBERG

The hall mark in the seventeenth century was *A capital Roman F, in circle or ellipse*. The stamp of *A cock's head erased, in plain shield*, is doubtful. The standard mark in about 1883 was the figure "13" in square.

David Winckler about 1625 used the letter "D" above "W" in outline. About 1668 Andreas Müller probably used the letters "A M" in ellipse; Christian Bier, the letters "C B" in square; Wilhelm Feuerstein, about 1883, the letters "W F" in oblong.

## GMÜND

The hall mark in the seventeenth and eighteenth centuries was *An unicorn rampant, in ellipse*. In the eighteenth century *An unicorn rampant contourne, in plain shield*, was used. At the end of the eighteenth and during the nineteenth century the mark was changed to *An unicorn's head, in circle*. The standard mark in the eighteenth and nineteenth centuries was the figure "13" or "12" in circle.

Amongst the makers' marks were the following in the seventeenth century: A capital Roman "F" in outline; the letters "M S" in ellipse; "H Z," "V V," and "H N," each in double circle joined; and "I A" in irregular outline. In the eighteenth century "I D" above "A" in heart-shaped shield; and "I G" in circle. J. Fischer used *Two fishes in saltire between the letters I F, and a capital letter G in chief, in outline*.

## GOTHA

The hall mark in the seventeenth century was *A capital Roman G crowned, in ellipse*. But quite at the end of the seventeenth, and the beginning of the eighteenth century the letter "G" appears in circle without crown.

The following marks of the makers during the seventeenth century are known: The linked letters "A W" in ellipse, or heart-shaped shield; the letters "I C F" in ellipse; and the linked letters "A W B" in outline.

## HALBERSTADT

The hall mark in the eighteenth century was *An ornamental shield per pale a cramp bendwise*.

A silversmith in same century used his name thus: "SIE" above "BERT" in outline.

## HALL

The hall mark in the seventeenth and eighteenth centuries was *A dexter hand apaumée couped at the wrist, a Greek cross on palm, in circle.* The standard stamp of "13" in circle was used early in the nineteenth century.

The following makers' marks are known: Three varieties of flowers and leaves in outlines; the capital Roman letter "F," *Three bendlets wavy couped in ellipse*; "G E" in ellipse; and "F B" in outline. L. H. Beltz about 1769 used the letters "L" and "H B" linked in oblong. C. Ruprecht the letters "C R" in two circles joined. F. L. Ruprecht the letters "F L R" in oblong. And E. Glock, who died in 1881 or 1882, the script letters "E. GLOCK" in oblong.

## EXAMPLE

Three silver gilt wine tankards. Date  
*circa 1770.—St. Michael's Church, Hall.*



## HALLE (SAXONY)

The hall mark in the seventeenth century was *A crescent moon between two stars of six points each, in upright oblong.* A date-letter was also used.

Only four makers' marks are known: The letters "C W;" "A H" in ellipse; "P" above "I F" in irregular outline; and the letters "M S."

## HAMBURG

The hall mark in the seventeenth century was *A castle triple towered with port displayed, in ellipse, or plain shield.* In the eighteenth and nineteenth centuries the date-letter was placed in the open port. The form of the castle, of the turrets, and of the shield or enclosing line constantly varied; and a great number of shapes are met with during these centuries.

The silversmiths' marks in the seventeenth century were : *An ostrich contourne wings expanded, in oblong, or plain shield ; An eagle wings expanded, in ellipse ; A demi horse forcene, in ellipse* ; the letters "M T G" interlaced in oblong ; "W" in outline ; "N G" and "D G" each in plain shield ; the interlaced letters "H D I K" in square ; the linked letters "H D L" in ornamental shield ; the linked letters "N K B" in circle ; "G L" in shaped outline ; "S" in circle ; "I B" beneath a star of six points in trefoil ; "I R" above trefoil slipped, or four-leaved flower in ornamental shield ; fleur-de-lys in ornamental shield ; the letters "H H" with the letter "E" in chief, and acorn in base in circle ; the letters "L R" above fleur-de-lys in ornamental shield ; "I S" in square ; an ostrich wings expanded in shaped outline ; "H W" and "F W" each beneath six-pointed star in circle ; "T H" above heart flamant between letters "I B" in ellipse ; a talbot rampant in ellipse ; the letter "W" above the letters "I H" above six-pointed star in outline.

#### EXAMPLE



Silver gilt salver. Date *circa 1650*. No. 1153-53.—South Kensington Museum, London.

#### HANAU

The hall mark in the seventeenth century was *Three chevronels, in plain shield crowned*. In the next century the stamp was *Three chevronels, the letter H in sinister chief, in plain shield*. And in the nineteenth century it was *Two chevronels, the figure 13 in chief, and the letters NH in base in plain shield*. The capital Roman letters "I N" appearing in the nineteenth century were probably employed by one of the wardens. The standard mark for modern silver is the figure "13" crowned in oblong.

Amongst the makers' marks are found the following : *A swan rousant, in elliptical outline* ; the letters "I H" above a star and letter "P" in shield ; and a covered cup in outline. Several of the family named Schleissners were gold and silver smiths here.

## HEIDELBERG

The hall mark in the seventeenth and early part of the eighteenth century was *A lion rampant in shield*. In the latter part of the eighteenth century *A lion rampant in circle or octagon*.

The makers' marks were: The letters "M K" over "H" in shield; "F L" in shield; and the letters "F W K" in shield parted in three mantle, the whole in outline.

## HEILBRONN

The hall mark about 1846 was *An eagle displayed without shield*; and *An eagle displayed in oblong*. The standard mark was the figure "13" in square or circle.

P. Bruckmann & Co. used the letters "P. B. & Co." in oblong, and also their full name in oblong.

## INGOLSTADT

The hall mark in the fifteenth and sixteenth centuries was *A male griffin, in circle*.

## KAUFBEUREN

The hall mark in the eighteenth century was *An ellipse per pale, dexter an eagle dimidiated per pale, sinister a bend between two stars*.

About 1727 a maker used the letters "H C" above "G" in trefoil.

## KÖNIGSBERG

The hall mark in the seventeenth and eighteenth centuries was *A Greek cross surmounted by a crown, in ornamental outline*. The forms of this stamp slightly changed from year to year. A

single letter was constantly impressed, either as a date-letter or as the warden's mark.

The following makers' marks occur: The linked letters "P H A" in circle; the linked letters "L H M" and "H M," each in outline; "P S M" above "85" in shaped shield; "C F" above "88" in shaped shield; "B K" above "86" in heart-shaped shield; "I B" above "94" in oblong; "I B" in plain shield; "M C" above "H" in shield; "I C" above "W P" linked in shield; "B K" above "O 7" in heart-shaped shield; and "A I" in ellipse.

#### EXAMPLE



Silver gilt tankard. Date *circa* 1685.—  
Messrs. Lambert, London.

#### LEIPZIG

The hall mark in the sixteenth, seventeenth, and eighteenth centuries was *A capital Roman L, in circle or ellipse*. This letter was sometimes inclosed within a double line. In the eighteenth century the stamp was changed to *Two swords in saltire points upwards, numerals in chief and letter L in base, in ellipse or ornamental outline*. From 1588 to 1696 a single letter was always used as date-letter or warden's mark.

Hans Reinhart the elder, who was master in 1547 and died in 1581, used the linked letters "H R" in circle. Manasse Steuber, who flourished about 1582, an arrow, point upwards, between the letters "X K" in ellipse. Andreas Kauxdorf the elder, who was master in 1618 and died in 1669, or Andreas Kauxdorf the younger, who was master in 1646 and died in 1670, used *A turnstile between the linked letters A K, in ellipse*. Peter Richter, who was master in 1633, used the linked letters "V P R" in ellipse. Melchior Lauch, the elder or the younger, who were masters respectively in 1622 and 1665, used the interlaced letters "M L" in circle. Franz Finsinger, who was master in 1650, the letters "F F" in shaped outline. Joachim Krump-holtz, about 1669, the script letters "I K" in ellipse. Balthaser

Lauch, who was master in 1670, "B L" in shaped outline. Joh. Paul Schmidt, master in 1683, the interlaced script letters "J P S" in ellipse.

Other marks were: A black-letter "G" in circle; "I P" in outline; "S H" interlaced, script letters "F R," "B V L" linked, "G S," "H C B" linked, and "I S," each in ellipse; "G S" in two circles joined, the letter "C" inclosing "M," "C" inclosing "W," capital "W," and "G K," each in circle; "C F R" and "C K" each in oblong with rounded corners.

### EXAMPLE

Two silver gilt drinking vessels. Date *circa* 1600.—*Grüner Gewölbe Museum, Dresden.*



### LUDWIGSBURG

The hall mark in the nineteenth century was *A banner bearing an eagle displayed on staff, in outline.* The standard mark was "13" in ellipse. The date in oblong was also sometimes impressed.

The silversmith Buhrer about 1845 used his full name in oblong.

### LÜBECK

The hall mark in the sixteenth, seventeenth, and eighteenth centuries was *An eagle displayed with two heads, in circle or ellipse.* The form of the bird varied slightly, the wings being sometimes *overture* and sometimes *inverted*; the shape of the enclosing line also varied. The standard mark in the eighteenth century was the number "12" above "L" in outline.

The following makers' marks are known: *A shield divided tierce in manile, in outline*; a shell in circle; two clubs in saltire in outline; "V A" interlaced in shield; "K" in shield; "M F" linked in ellipse; "T" in shield; heart in the same shaped outline; "H M" linked in ellipse; "D K" interlaced in shield; "F D" in oblong; and "I M S" in ellipse.

## EXAMPLE



Silver gilt plate. Date 1658.—*Messrs. Lambert, London.*

## LÜNEBURG

The hall mark used here was always a lion, the early stamps being somewhat rude in character. In the fifteenth century *A lion rampant contourne, with or without shield*, and in the next century *A lion passant, in circle, square, or ellipse*, was employed. The same figures were used until the end of the sixteenth century, though they were constantly changed in slight particulars. An increscent moon with the figures "12" in circle as a standard mark, and a date-letter, seem also to have been occasionally impressed.

A silversmith named Hermann Kolmann about 1501 used a black-letter "K" in outline. Herman Griveswold, about 1560, a black-letter "G" in circle. One of the Lüneburg family of Martens used *A wyvern contourne, in plain shield*.

Other makers' marks of this period were: A black-letter "L" in circle; *Two swords in saltire, points downwards, a star in chief in circle or shield*; a black-letter "S" in plain shield; a heart flamant in shield; "H R" linked in ornamental shield; "C H" linked in shield; a flower and leaves in circle; *A chatloup passant in circle*; "N M" linked in circle; and "N G" above "K" in outline; "T & C°" in oblong. J. H. Klencker, who died in 1825, used the letters "I H K" in oblong; and G. G. Krumshoh the script letters "G G K" in oblong.

## EXAMPLE



Silver spoons and forks. Date *circa 1820*.—*Mr. A. Long, Northampton.*

## MAGDEBURG

The hall marks of this town are somewhat uncertain, but the following were probably those used. In the sixteenth and the beginning of the seventeenth century *The interlaced letters B M G in outline, and A castle with maiden between two towers, in ellipse or shaped shield.*

P. Oberdieck about 1667 used a snake crowned between the letters "P O" in outline. Gerhardt Oberdieck, the letters "G O" in shaped shield.

Other marks were "W L" in circle, and "I K" in ellipse. Johann Friedrich Cornelius was also a Magdeburg silversmith.

## MAINZ

The hall mark in the sixteenth century was *A cart-wheel in plain shield*. In the seventeenth century *A cart-wheel above 13, in outline*. During the next century *A cart-wheel, in circle*. And in the nineteenth century *Two cart-wheels in bend sinister, in plain shield*. A date-letter was sometimes added in oblong, and the figures "13" to indicate the standard.

Amongst the early makers' marks will be found: "P" above "V" in outline; two clubs in saltire pellet in base, in oblong. Quirinus Rotenberg about 1690 used the letters "Q R" in oblong. Johann Ledent, who died in 1735, "I L" beneath some object in plain shield. In the nineteenth century the makers Itzstein and Forschinger used their full names in oblong.

## EXAMPLE

Silver tankard. Date *circa* 1620. (Loan Cat. 6324.)—*E. Waterton, Esq.*



CE

## MANNHEIM

The hall mark in the eighteenth century was *The figure 13 above the small script letter I, in outline.* A somewhat similar mark was used in the next century. A year letter was also employed, and the small figure "13" in square or circle.

A maker in the eighteenth century used *A hound courant in ellipse.* The name of Gebhard in oblong is found in the nineteenth century.

## MEMMINGEN

The hall mark in the sixteenth and seventeenth centuries was *A shield per pale, dexter an eagle dimidiated per pale, sinister a cross.*

An early maker used the letters "I N" beneath a cross in plain shield; and another on anchor inverted between the letters "C L" in circle. Johann Georg Werner, who flourished about 1578, the letters "I W."

## MÜLHAUSEN

The hall mark in the seventeenth century was *A cart wheel in circle.* In the next century the circumference of the wheel was *potentie.*

Only two makers' marks are known, one the linked letters "A W I" in ellipse, the other "A M" in oblong.

## MÜNSTER

The hall mark in the seventeenth century was *A fesse in shield.*

A capital Roman letter "S" in shield is also found in the middle of the same century.

## MUNICH

The hall mark in the sixteenth century was *A maiden's head couped at the neck, in circle*. In the seventeenth and eighteenth centuries the stamp was changed to *The figure of a maiden with flowing robes, a halo round head and both arms extended, in outline or circle*. After the middle of the eighteenth century, the numerals showing the date were added within the outline.

A maker's mark in the fifteenth century was a capital "V" in outline, and another, the letters "H R" linked in circle. Hans Reimer, who belonged to the guild in 1555, was master in 1578 and died in 1605, the numbers and letters "1·5·H R·F·63" and "1·5·H·R·F·7·2." A turnstile in shield is found in 1592. Hans Schleich, who flourished in 1582 and died in 1616; Jacob Wilhelm, who died in 1639; and Heinr. Albertin, who flourished in 1599, probably all used fleur-de-lys in circle. Ferd. Zschokle, about 1610, the letters "F Z" in shield. Bernhard Peter, who died in 1648, "B P" in shield. Gottfried Lang, who was master in 1617 and died in 1632, the linked letters "G L" in shield.

Other makers' marks were: "A S" interlaced in shield; "M H I" linked below "Y," and "H S" interlaced, each in square; "F K" in oblong; and "I" above "G V" in trefoil. Franz Oxner, who belonged to the guild in 1647, used the letters "F O" in ellipse. Sebastian Wendl, from about 1662 to 1688, the linked letters "S W" in outline. Franz Kessler, who belonged to the guild in 1664 and died in 1717, the letters "F K" in ellipse; and Joh. Gg. Oxner, who belonged to the guild in 1678 and died in 1717, the letters "I G O" in oblong. Valentin Schlickh, who belonged to the guild in 1692, the letters "V S" in outline. A. Draxler, about 1716, "A D" in oblong. Both J. C. Steinbacher the elder and the younger used the letters "I C" above "S" in trefoil-shaped shield. J. B. Canzler, who died in 1773, the letter "I" above "B C" in trefoil. Max Dauman, about 1765, the letters "M D" in outline. Xav. Leissmiller, about the same time, the letters "X L" in oblong.

Other marks were: "I" above "G B" in trefoil-shaped

shield; "I" above "M M" in outline; "I" above "I F" in trefoil; and "L R" in oblong. C. Winterhalter used *A battle-axe between C W in plain shield*.

### EXAMPLE



Silver gilt mounting of a cocoanut cup.  
Date 1715.—*National Museum, Munich.*

### NEUSTADT

It is not known what the hall mark of this town was; but the standard mark in the eighteenth and nineteenth centuries was *The figure 13 in ellipse or square*.

The maker's mark "L K" in outline is found in the eighteenth century. Philip Nössel, who died in 1860, used "P N" beneath star of five points and above "13" in ellipse. "A W" between two stars in lozenge is also found.

### NÖRDLINGEN

In the seventeenth century the hall mark was *An eagle displayed in plain shield*.

The only maker's mark known is "I Z" in circle.

### EXAMPLE



Small silver lamp. Date *circa 1639*.—  
*Messrs. Lambert, London.*

### NORDEN

The hall mark in the eighteenth and nineteenth centuries was *Three stars of six points each, one and two in trefoil*.

## NÜRNBERG

This town was second only to Augsburg as a manufacturing city of gold and silver plate; and from the beginning of the sixteenth century to the present time a very large trade in the precious metals was carried on here.

The hall mark was always the letter N. In the sixteenth, seventeenth, and eighteenth centuries it was *A capital Roman letter N in circle*. In the nineteenth century the form of the letter was changed to *A capital script letter N in circle*. A single date-letter also appears to have been used from about 1760.

The following were the principal Nürnberg gold and silver smiths: Wentzel Jamnitzer, who was born in Vienna in 1508, became a member of the guild in Nürnberg in 1534, and died in 1585, used the mark of a leopard's head in plain shield beneath the letter "W." Albrecht Jamnitzer, who was master in 1550 and died in 1590, a leopard's head in plain shield. Hans Jamnitzer, who was master in 1561 and died in 1603, a cross above four pellets in plain shield beneath letter "H." Bartl. Jamnitzer, master in 1575, a five-leaved flower in heart-shaped outline beneath letter "I." Abraham Jamnitzer, master in 1579, a leopard's head in plain shield beneath letters "A I." Christoph Jamnitzer, who was born in 1563, was master in 1585 and died in 1618, a leopard's head in plain shield beneath letter "C." Kaspar Bauch, who was master in 1541 and died in 1583, the letters "K B" in ellipse. Hannss Braband, who was master in 1535 and died in 1569, two cramps in saltire in circle. Christoph Lindenberger, who was master in 1546 and died about 1573, a fleur-de-lys in outline. Wolff Christoff Ritter was master in 1617 and died about 1660. Gregorius Türck, who was master in 1547 and died in 1569, the interlaced letters "G T" in outline.

Other marks were: "G P" in circle; "H B" linked beneath "4" in outline; and four leaves slipped and stalked in outline. Hannss Koppel, master in 1549, a cross beneath "4" in ellipse. Hans Lencker, the elder, who was master in 1550 and died in 1585, the linked letters "H L" beneath cross in ellipse. Paulus

Dulner, who was master in 1552 and died in 1596, the monogram "P D" in shield. Jaspar Widmann, master in 1554, a hunting-horn in plain shield. Jacob Fröhlich, master in 1555, an ewer in shield. Erhard Scherl, master in 1556, the interlaced letters "S E" in shield. Hannss Mulholtzer, master in 1560, a pale couped between the letters "H M" in circle. Elias Lencker, who was master in 1562 and died in 1591, "E L" in heart-shaped shield. Martin Rehlein, who was master in 1566 and died in 1613, the linked letters "M R" in ellipse. Sebald Buhel, who was master in 1566 and died about 1583, the interlaced letters "S B" in outline. Hannss Straub, who was master in 1568 and died in 1610, the interlaced letters "H S" in plain shield. Wolf Löscher, master in 1568, the linked letters "W L" in outline. Adam Vischer, master in 1571, the linked letters "A V" in ornamental shield. Jonas Silber, master in 1572, used the letters "I S" in square, and also his full name thus, "Ionas silber Nurmberga 1589." Gallus Werule, master in 1572, the letter "W" above "G" in outline. Either Christoff Straub, who was master in 1594, or Wolff Straub, who was master in 1618, used a kind of *Cross patriarchal in plain shield*. Melchior Bayer, who was master in 1525 and died in 1577, the letters "M B" linked in ellipse. Eberwein Kossmann, who was master in 1575 and died about 1600, "E K"; Dieterich Holdermann, who was master in 1576; or David Hollmann, used the linked letters "D H" in circle or heart-shaped shield. Hans Petzolt, who was born in 1551, was master in 1578 and died in 1663, a ram's head in plain shield. Wolff Wolffart, master in 1578, a single "W" in plain shield. Friedrich Hillebrand, who was master in 1580 and died in 1608, the letters "F H" in oblong. Heinrich Jonas, master in 1580, the letter "K" in shield. Nicolaus Schmidt, master in 1582, a kind of *Mill pick in circle*. Hans Keller, master in 1582, a sceptre or mace in pale in plain shield. Nicolaus Emmerling, the letters "N E" in shaped outline. David Lauer, master in 1582, *A fesse between three stars of six points each*. Lucas Hillebrand, master in 1582 or 1586, the letters "L H" in ellipse. Hannss Zeier, master in 1583, the letters "H Z" in ellipse. Jobst Hamman, master in 1585, the interlaced letters "I H" in shaped outline. Gaspar

Beutmüller the elder, who was master in 1585 and died in 1618, *Three bars couped in plain shield*. Urban Wolff, master in 1585, the interlaced letters "V W" in outline. Eustachius Hohmann, master in 1587, the linked letters "E H" in shield. Christoff Ritterlein the younger, who was master in 1577, *A bend between three stars of five points each in plain shield*. Hannss Weber, who was master in 1588 and died in 1634, the letter "O" in outline. Hannss Beutmüller, master in 1588, *A shield per pale, dexter a cart wheel dimidiated per pale, sinister three bars couped*. Hannss Anthony Lind, master in 1589, the linked letters "H T L" in circle. Hannss Winckler, master in 1591, the linked letters "H W" in shaped outline. Adam Pröll, master in 1591, "A P" in ellipse. Franz Dotte, master in 1592, "F T" linked in ellipse. Jeronymus Behaim, master in 1593, the letter "H" intersected by an arrow in pale, in outline. Peter Schutzing, or Peter Sig-mund, masters in 1593 and 1608 respectively, "P S" in ellipse. Joachim Seitzmair, master in 1594, "I S" in plain shield. Martin Malfeit, master in 1595, the linked letters "M M" in oblong. Thomas Stoer, master in 1597, the interlaced letters "T S" in plain shield. Hannss auf der Burg, master in 1598, "H A" above "D B" in circle or square. Adam Rosa, master in 1599, or Adam Rösner, used the letters "A R" above a five-leaved flower in ellipse. Abraham Tittecke, the linked letters "A T" in circle. Martin Dumling, master in 1599, the linked letters "M D" in ellipse.

The following marks are also found: The letters "I R" in outline; and "H R" linked in circle. Franz Fischer or Vischer, who was master in 1600 and died about 1660, a fish in ellipse. Hannss Bertolt, master in 1601, a hatchet in ellipse. Michael Haussner, master in 1601, the linked letters "M H" in oblong. Paulus Flind the younger, who was master in 1601, "P F" in shield. Wolff Rotenbeck, master in 1602, probably used *A shield bearing three lozenges in pale between two pallets*. Stephen Gressel, master in 1602, "S G" in oblong. Balthasar Holweck, master in 1602, the linked letters "B H" in shield. Peter Wibers, master in 1603, the linked letters "P W" in outline. Christof Kunad, master in 1603, *Three acorns on stalks, in shield, or Three leaves in ellipse*. Tobias Wolff, master in 1604, the letter

"T" above "W" in circle. Jeremias Ritter, who was master in 1605 and died in 1646, *An arm embowed resting on the elbow, holding in the hand a sword between three stars of six points each, in shield.* Heinrich Straub, who was master in 1608 and died about 1636, a star of six points in plain shield or circle. Esaias Zur Linden, master in 1609, a pine-apple slipped in ellipse. Miched Müller, master in 1612, the letters "M M" in heart-shaped shield. Heinrich Mack, master in 1612, probably used the linked letters "H M" above lozenge in shield. Caspar Beutmüller, master in 1612, the linked letters "C B" in circle. Andreas Lobenschrot, master in 1612, the letters "A L" in ellipse or oblong. Paulus Bair, master in 1613, a boar's head in circle. Alexander Treghart, master in 1614, the linked letters "A T" in square. Andreas Michel, master in 1615, the monogram "A M" in circle. Georg Koler, who was master in 1617 and died about 1660, two bird bolts in saltire in plain shield. There were also the marks: Three pallets couped beneath some object in chief in plain shield; a sickle in triangular shield; the linked letters "H B" in outline. Friedrich Hirsch-Vogel, master in 1619, the linked letters "F H" above "V" in outline. Hanss Endres or Andreas, master in 1620, "H A" in oblong. Johann Kartenbusch, master in 1621, "I K" in oblong. Thomas Danner, master in 1621, "T D" in circle. Hans Kindsvater, master in 1622, the letters "H K" linked in oblong with corners rounded. Leonhard Vorcharmer, master in 1623, "L V" in ellipse. Georg Müller, master in 1624, "G" inclosing "M" in circle. Jacob Kraer, who was master in 1625 and died in 1669, a water bird in ornamental shield. Gg. Pfeilsticker, master in 1626, "G" inclosing "P" in outline. Johannes Clauss, master in 1627, the letters "I C" above pellet in shield. Georg Barst, master in 1627, the letter "G" inclosing "B" in circle. Emanuel Diersch probably used "E M" above "D" in heart-shaped shield. Reinhold Riel, master about 1641, the letters "R R" in ellipse. Joh. Kellerdaller used two arrows in saltire between the letters "I K."

Other makers' marks at this period were: *A talbot rampant*, the linked letters "A R," and *A lion rampant*, each in shield; "M S" in heart-shaped outline; an unicorn rampant beneath

star in shield; two pear-shaped objects and pellets in circle; three apples stalked in ellipse; "H B" linked in circle; "M K" linked above pellet in outline; a tree in outline; a fleur-de-lys in plain shield; some animal passant and tree in ellipse; and a knife in pale point downward, in outline. Conrad Kerstner, who was master in 1645 and died about 1699, the letters "C K" in oblong. Gottfried Mink probably used the letters "G M" above star in outline. Hans Hirtz, a stag springing. Johann Jacob Wolrab, who was born in Regensburg in 1633, became master in Nürnberg in 1662 and died in 1690, used a fesse between two stars and a bird. Hermann Lang in 1693 used the linked letters "H L" in quatrefoil. One of the Fern family of goldsmiths, the letters "S B" above "F" in heart-shaped shield. Wolfgang Rössler, master in 1675, a six-leaved flower in shield. E. Hufnagel, master, used the letters "E H."

Other makers used the following marks: A woman couped at the knees, bearing some object in her right hand, beneath the letters "A B M" or "I B M" in shield; "I H" above "M" in outline; "C W" above level and plumb rule in outline; a knight's helm beneath two stars in shield; "F P" linked in plain shield; a dog courant contourne in ellipse; a fesse between "G W M" and three stars in outline; "I R" in circle; "I H" and "H I" each in ellipse; "H C" in plain shield; "T S" linked in shaped shield; "P B" above star in plain shield; "L K" in square; a wheel toothed in circle; a windmill in outline; "I P" above star in shaped shield; "B P" above star in plain shield; "H C" linked in outline; fleur-de-lys beneath two stars in outline; a pig contourne in ellipse; "H H" linked beneath star in circle; "S L" linked and "H N" linked, each in ellipse; a female figure, hands resting on hips, in outline; an ostrich in plain shield; and a cart-wheel in circle. Joh. Berckmann, master about 1688, "I B" in square. Johann Samuel Spörl, three daisies in shaped shield. Johann Philipp Höfler, "I P H" in heart-shaped outline. Johann Leonhard Eyssler, a horse-shoe intersected by an arrow between the letters "L E" in oval. Johann Jacob Fern, the letters "I I" and star above "F" in heart-shaped shield, about 1729. Georg Leonhard Fern, the letters "G L" above "L" in heart-shaped shield. Georg Nicolaus Bierfreund, "G N" above "B" in out-

line. Johann Nicolaus Wollenberg, the letters "I N" above "W" in outline. Johann Friedrich Ehe, who died in 1808, "I F" above "E" in trefoil.

### EXAMPLES



Silver communion cup. Date *circa* 1566.—*Brougham Church, Carlisle.*



Silver standing cup. Date *circa* 1650.—*Her Majesty the Queen.*



Silver gilt tankard. Date *circa* 1660.—No. 3637-56. *South Kensington Museum.*

### OETTINGEN

The hall mark in the eighteenth century was *A mastiff's head couped at the neck and collared contourné, in ellipse.*

A maker's mark was "C" above "I K" in trefoil slipped.

### PASSAU

The hall mark in the sixteenth century was *A lion passant in circle*, the lion being somewhat attenuated.

### PFORZHEIM

The hall mark in the nineteenth century for gold was *An ornamental shield per pale, dexter a bend, sinister two bendlets arched.* For silver the same mark in a plain shield was used. The standard mark was "18 K" in oblong for gold, and "13" in heart-shaped shield for silver.

A maker's mark was the linked letters "W V" in oblong, and another was "D" in square.

## PRUSSIA

The duty mark at the beginning of the present century was *A crowned eagle displayed, wings inverted, bearing in the dexter claw a sceptre and in the sinister an orb in ellipse.* The duty mark about 1809 was the script letters "F W" in oblong. The state stamp was *An eagle displayed holding a sword in each claw, in ellipse.*

## REGENSBURG

The hall mark in the sixteenth and the beginning of the seventeenth century was *Two keys crossed in saltire, in circle;* and in the end of the seventeenth century the capital letter "G" was added in chief.

The following are the makers' marks: For Hans Strobe or Hans Schmaller the linked letters "H S" in circle; the linked letters "L B," "M H" above "H"; "H K" linked, "B Z," "P D" linked, "V" above "W," "A P" linked, "P R," "A K" between two pellets, "E" above "S S," "D" above "M B," "M F" linked, "I" and "M F" linked, and "I" above "C S," each in circle or ellipse, and "L K" with pellet between in ornamental shield. Hans Federer probably used the linked letters "H F" in circle, and Simon Pissinger "S P" also in circle.

## STETTIN

The hall mark in the sixteenth and seventeenth centuries was probably *A cock's head couped at the neck and with protruding tongue, in circle.*

Johannes Körven, a goldsmith who died in 1607, used his initials as his trade-mark. Another mark was a "W" above a dagger in pale in plain shield.

## STRASBURG

The very early hall mark found in the fifteenth and the early part of the sixteenth century was *Three shields, two and one, in plain shield*; towards the end of the sixteenth century the shield was crowned with a plume. From about 1567 to 1616 the hall mark was *A bend or two bendlets in shaped shield, crowned with a plume of ostrich feathers*, several varieties of this stamp being used. From 1616 to 1639 *An inner shield with the bend over all* was used, then *An inner shield with three bendlets over all*. From about 1640 to 1750 the figures "13" were generally added, and were frequently placed between two bends. In every case the shield is crowned with a plume. The standard stamp about 1690 was *Within an ornamental shield crowned with a plume, "X Id" above "12 g."* In the middle of the eighteenth century the mark was the figures "13" beneath crown or a plume in shaped outline. A date-letter beneath an imperial crown or plume appears to have been constantly employed.

The following were the Strasburg silversmiths: Abraham Berner, master in 1547, used the linked letters "A B" beneath cross in ornamental shield. George Kobenhaupt, master in 1540, a cross potent double fitted above pellet in plain shield. Linhard Bawer, master in 1555, a kind of cart-wheel in plain shield. Paul Graseck, master in 1559, the linked letters "P G" in shield. Caspar Geiger, also master in 1559, a capital "C" in ornamental shield. Reinhard Dietmar, master in 1582, a capital "R" in shield. Hans Diebolt Vogell, master in 1605, a bird in shield. Nicolaus Riedinger, master in 1609, the linked letters "N R" in shield. Paul Cœlinger, master in 1612, "P Cœ" in quatrefoil. Hans Jacob Erhart was master in 1634. Daniel Harnischter, master in 1651, the linked letters "D H" in shield. The mark of an unknown maker was the letter "O" above "M" in ellipse. Cornelius Linck, master in 1656, a hand erect in circle. Daniel Hammerer, master in 1659, a hammer in pale between the letters "D H" in ellipse. Jacob Oberlin, master in 1665, the single letter "I" in circle or ellipse. Johann Georg Burger, master in 1682, the letters "I G" above "B" in outline.

Johann Ludwig Imlin, master in 1689, a bee in outline. Johann Christoph Roth, master in 1694, the letters "I C" above "R" in ellipse. Johann Peter Strehle, also master in 1694, the letters "P S" above an unicorn rampant. Daniel Würtz, master in 1708, a capital "W" between two stars in ellipse, or the word "WIRZ" in oblong. Johann Stahl used his full name "STAHL" in oblong. Johann Ludwig Imlin, master in 1730, the letters "IM" above "LIN" in shaped shield. Ludwig Zentel, master in 1732, "L Z" in ornamental outline. Johann Ludwig Strauss, master in 1737, used his name "STRAVS" in oblong. Tobias Ludwig Krug, master in 1738, also used his name "KRUG" in oblong. Joh. Friedr. Krug, master in 1739, "I F" above "K" in heart-shaped shield, or a jug in outline. Joh. Georg Pik, master in 1739, a capital "P" above a saltire potent in outline. Johann Fridrich Bittner, master in 1746, the letters "I F" above "B" and beneath crown in outline. Joh. Jac. Kirschenstein, master in 1760, the shortened form of his name "KIRSTEIN" in oblong. Alberti, who flourished between 1763-80, used his full name in oblong.

#### EXAMPLE

Mounting of an elfin-legged tankard. Date  
*circa 1651. — Grüner Gewölbe Museum,  
 Dresden.*



#### STRAUBING

The hall mark used at the commencement of the seventeenth century was *An old-fashioned plough bend-wise, in plain shield.*

#### STUTTGART

The hall mark during the greater part of the sixteenth and seventeenth centuries was *A horse forcene, in shield or circle.* In the eighteenth and nineteenth centuries the date-letter was added in base, the horse sometimes appeared *courant*, and the inclosing line was a circle or ellipse. In the nineteenth century the standard stamp of "13" was added in square.

The following makers' marks are known: *A cross in circle*, about 1588; "A V" interlaced in outline; "H S" interlaced in ellipse; and "C H E" linked in outline. Jeremias Peffnhauser, about 1654, used the letters "I P" between three pellets in ellipse. Joh. Christian Sick, towards the end of the seventeenth century, the letter "I" above "C S" in trefoil.

Other marks were: "C" inclosing "P" in outline, and "H C K" linked in outline, both about 1683; and "C T" in shield in 1697 and 1710. Joh. Dan. Bauer, who died in 1721, his full name. Eberhard Sick, in the eighteenth century, "E S" in ellipse.

Other marks about the same time were: the letters "I C" above "S" in shield, about 1729; "I I" above "S" in shield; "N T" above "H," and "I L" above "W," both in trefoil; and "HvL" in oblong.

## STYRIA

The hall mark in the sixteenth and seventeenth centuries was *Three towers joined, without shield*.

Two makers' marks were: The letters "G S" in outline, and the letter "C" inclosing "B" in circle.

## TORGAU

The hall mark in the sixteenth and seventeenth centuries was *A capital Roman T, in circle*.

The following makers' marks occur: The letters "A K" linked in circle, about 1559; "E B" above star in plain shield; "S L" interlaced in square; "A L" in circle; "I H S" in oblong; and "H C B" linked in outline. Andr. Klette, about 1600, used the letters "A K" in oblong.

Other marks were: "E L" linked, "E E," and "C L," each in oblong; a star between the letters "I I," and the letters "C L," each in quatrefoil; and "C" above "I B" in trefoil.

## TÜBINGEN

The hall mark in the sixteenth and seventeenth centuries was *Three pallets couped and joined by a bar fesse, three crescents in chief, in outline.*

The linked letters "H M" in shield form the only maker's mark known.

## TÜTTLINGEN

The hall mark about 1660 was *Three attires in bend sinister, in plain shield.* A date-letter seems to have been used.

The only maker's mark extant is a fish's head couped erect in shield.

### EXAMPLE

Silver beaker, with landscapes and figures. Date *circa* 1660. (Loan Cat. 6394).—*J. D. Gardner, Esq.*



R

## ÜBERLINGER

The hall mark in the sixteenth, seventeenth, and eighteenth centuries was *An eagle displayed, in shield or outline.* Sometimes the eagle was charged with a shield of pretence.

The following makers' marks are found : *A cross issuant from star of six points in shield*; an arrow double fitted between "I" and "V" in shield; "H R" linked above star in shield; "I A S" beneath star in outline; "L F" above "H" in shield; and arrowhead and circle, without shield.

### EXAMPLE

Silver standing cup and cover, parcel gilt. Date *circa* 1625.—*Dr. John Perkins, Cambridge.*



## ULM

The hall mark in the sixteenth century was *A shield with chief chequy, beneath the capital Roman V, in circle.* In the seventeenth century *A fesse chequy* was used. In the seventeenth and eighteenth centuries the chief or fesse was generally *lozengey*.

The following are the makers' marks: A capital black-letter "C" intersected by arrow in fesse point to dexter in shield; a leaf in plain shield; "H" beneath "4" in shield; two cramps in saltire in plain shield; two sceptres in saltire in ornamental shield; an arrow point to base between two pellets in outline; the letter "Z" within circle of pellets; "H B" linked in shield; "M" beneath a bird in plain shield; and two pellets and capital letter "N" without shield. Malhäus Hofherr, who was born in 1524 and died in 1600, used the linked letters "M H" beneath cross in circle. Hans Ludw. Kienlen, who was born in 1572 and died in 1635, the linked letters "H L" and "K" with pellet between in oblong. Johann Bartholome Müller, master in 1671, the letters "B M" within two circles joined.

Other marks were: "I L K" in ellipse; an acorn slipped and leaved in shield; "I B," "G P," "G M," and "H K" linked, each in ellipse; "H P" in oblong; "H T" above "N" in ornamental shield; "F M" in oblong; capital "W" beneath some object, capital "K," capital "V," and capital "B," each in ornamental shield; a tulip in ellipse; and "G L" above "A" in trefoil.

## EXAMPLE



Silver salt cellar. Sixteenth century. Bernnal Collection.—South Kensington Museum.

## VILLINGEN

The hall mark in the eighteenth century was *An eagle displayed, in ellipse*; and the standard stamp was "13" in outline.

The only maker's mark known was the letter "I" between "O O" in outline.

## WARBURG

The only silversmith of whom there is any record at this place was Anton Eisenhoidt, who was born in 1554. He was accustomed to engrave his full name thus, *Anton Eisenhoidt Warburgensis fecit.*

## WARENDORF

Barthel Kernitz, who was born in Weissenfels, and about 1693 became a burgher in Warendorf, used the letters "B K"; and F. Heising the letters "F H."

## WERTHEIM

The hall mark used here about 1660 was *A shield per fesse, a demi eagle displayed, and three four-leaved flowers.* The standard stamp in the nineteenth century was the figure "13" in square.

A maker's mark in 1661 was a capital "B" in shield. L. Jan, a silversmith in the nineteenth century, used his initials "L I" in square.

## WISMAR

The hall mark in the seventeenth century was *A plain shield per pale, dexter a demy bull's head cabossed per pale, sinister two bars.*

A silversmith about 1694 used the letters "S B" in plain shield.

## WITTENBERG

The hall mark in the seventeenth century was *A castle triple-towered port displayed, in ellipse.*

## WORMS

The hall mark in the sixteenth century was *A key per bend, in plain shield.*

A maker's mark about 1571 was a shield per pale, two hunting-horns.

## WURTEMBERG

The hall mark in the nineteenth century was *A shield tierce in mantle, a fesse wavy, capital W and 13.*

## ZWEIBRÜCKEN

The hall mark in the eighteenth century was *A circle per pale, dexter some animal rampant, sinister chequy, over all on a crowned shield of pretence the numeral 14 above some object.*

A silversmith in the eighteenth century used *A lamb passant in oblong.*

## ZWICKAU

The hall mark in the sixteenth and seventeenth centuries was *A swan, in circle.*

Only two makers' marks are known, one the intersecting letters "M W" in ellipse, the other "I S" in circle.

## Greece

THERE is no law in this country regulating the standard of gold and silver ware. The smiths, however, are required, in accordance with a police order, to deposit their names and stamps at the mayoralty, and enter in the police reference-book a memorandum of the vessels of precious metal bought or sold by them.

## Holland

In this country the standards for the precious metals were fixed by the law of 18th September 1852.

For gold of the quality of  $\frac{916}{1000}$  fine the hall mark is *A lion rampant, holding in his dexter paw a sword, and in his sinister a cup, and the numeral 1 in ellipse.* For gold of  $\frac{833}{1000}$  fine, *A lion rampant, and the numeral 2, in oblong, with corners cut off.* For gold of  $\frac{750}{1000}$  fine, *A lion passant, holding in his dexter paw a sword erect, and the numeral 3 in oblong, with corners cut off.* And for gold of  $\frac{583}{1000}$  fine, *A leaf in ellipse.* The mark for small pieces of gold of  $\frac{916}{1000}$  or  $\frac{750}{1000}$  fine, is *A lion's head couped in outline.* And for small pieces of gold of  $\frac{583}{1000}$  fine, the same mark as for large pieces of a similar standard. The mark for gold of a lower quality than  $\frac{583}{1000}$ , or silver of a lower quality than  $\frac{833}{1000}$ , is *A dolphin in outline.* The office mark for gold is *A lion's head erased and letter A in circle.*

For silver of the quality of  $\frac{934}{1000}$  fine, the hall mark is *A lion rampant contourne, and the numeral 1, in plain shield.* For silver of the quality of  $\frac{833}{1000}$  fine, *A lion passant contourne, and the numeral 2, in hexagon.* For small pieces of silver of  $\frac{934}{1000}$  or  $\frac{833}{1000}$  fine, the mark is *A short Roman sword in its scabbard, in*

outline. The office mark for silver is *The head of Perseus, with the letter A on his cap, in circle*.

All finished ware must be marked by the maker with his own mark, and must also bear the stamp denoting the payment of the duty.

### EXAMPLE

Silver box. Date *circa 1800*.—

*Professor Allbutt, Cambridge.*

*NO! AFTER 1852*



### AMSTERDAM

The hall mark for this city was *A narrow shield, charged with three saltires in pale, and surmounted by an arched crown*. From 1566 to the eighteenth century this mark varies a good deal in character; sometimes the saltires are quite small and distinct, at others much larger and connected. The crown also is generally comprised in the same outline as the shield, but occasionally it is distinct.

The date-letter was generally shown by a capital Roman letter in circle.

About the year 1700 a lion rampant in plain shield surmounted by a coronet was also used.

But few of the Amsterdam makers are known to us; the following makers' marks are, however, found on plate made here. About 1566 *A small inverted leaf in shield*; and a little later a similar leaf of larger size. At the commencement of the seventeenth century the letters "G L" linked, in outline. Jacques Bogert, a silversmith who flourished about 1608, used *A beacon in shield*. Johanna Lutma, who died at Amsterdam in 1669, used some species of bird in circle. The letters "P L N" in oblong; "L P" in ellipse; and "A D" in ellipse are also found in the seventeenth and eighteenth centuries. A maker in the eighteenth century used the letter "S" above the letter "H."

## EXAMPLES



LP

E



E



PLN

C

Oval silver box and cover, with large repoussé flowers. Date *circa* 1650.

Silver paten. Date *circa* 1715.—  
*Walfield Church, Suffolk.*

Very small silver box. Date *circa* 1780.—*The Lady Henley, Watford Court.*

## BREDA

The hall mark used during the fifteenth and sixteenth centuries was *Three saltires, two and one, in plain shield*. In the sixteenth and seventeenth centuries a similar mark surmounted by a tall crown was used. A date-letter was also impressed.

The only two makers' marks known were: A hunting-horn in irregular outline, and a mystic pentagon in ornamental shield.

## DOKKUM

The only marks that appear to be known in connection with this town are the hall mark, the date-letter, and the maker's mark given below:

## EXAMPLE



R

S

Silver beaker covered with engraved figures. Date 1648.—*South Kensington Museum.* (No. 3636.)

## THE HAGUE

The hall mark used in the seventeenth century was *A stork, holding a fish in his beak, beneath a crown in shield*. The date-letter also appeared beneath a similar crown in plain shield. The State control mark was *A lion rampant beneath a crown*.

The only makers' marks known here are the letters "P K" in oblong, and *A bird* in plain shield.

## EXAMPLE

Pair of silver candlesticks.  
Date *circa 1700*.—*Dublin Exhibition*.



## HAARLEM

The hall mark about 1700 was *A Roman sword erect, between four saltires and fleur-de-lys, and beneath a crown, in ellipse*. A capital Roman letter was used as a date-letter. The State control marks were: *The letter O crowned, and A lion rampant, in plain shield, crowned*.

Jacob Alckema, who was a silversmith here about 1604, used a capital Roman A.

Another maker's mark was *A stag springing contourne, in circle*.

## EXAMPLE

Oviform tea-canister, silver.  
Date *circa 1700*.—*South Kensington Museum*.



## HERTOGENBOSCH

The hall mark in the seventeenth century was *A tree-in leaf crowned in irregular outline*. A date-letter in plain shield was also used.

Peter van Sichtelen was master here in 1624; his mark was *Three fleur-de-lys, two and one, in heart-shaped shield*.

## LEEUWARDEN

The hall mark in the seventeenth and eighteenth centuries was *Two lions passant, in pale, in plain shield, crowned*. A date-letter was also employed. The State control marks in the seventeenth and eighteenth centuries were: *A lion rampant, in plain shield, crowned*, and *The letter O crowned in outline*.

Johannes Lelij flourished here at the end of the seventeenth century; his mark was *A fleur-de-lys crowned in outline*. Garbijnus v. d. Lelij, who lived about 1731, used for his mark *A lily slipped and leaved, in ellipse, ornamented at base and crowned*.

## EXAMPLE



Silver candlestick. Date *circa* 1750.—*Messrs. Harvey & Gore, London.*

## ROTTERDAM

The hall mark used in the eighteenth century was *A shield quarterly, bearing a lion in each quarter, crowned, in outline*; sometimes the shield was *Quarterly of six, bearing in the first, second, fourth, and fifth the script letter L*. A date-letter in irregular outline was used in the eighteenth and nineteenth centuries. The State control mark in the eighteenth century was *A lion rampant in plain shield*, and in the nineteenth century *A lion rampant, crowned*.

The makers' marks were: The letters "A I" beneath two stars in irregular outline; the letters "I V" beneath "V" in trefoil; the letters "H V B" above an urn or cauldron in plain shield; and the letters "V L" above a star in irregular outline.

## UTRECHT

The hall mark of about the year 1614 was *A shield per bend, plain and fretty, in circle*. A little later both portions of the shield, which was still *per bend*, were plain, and were still enclosed in circle. About 1710 the shield was *Per bend, plain and paly of two or five, crowned, and enclosed in shield-shaped outline*. From about 1614 a Roman capital letter in plain or ornamental shield has been used.

Several of the silversmiths of Utrecht are known. Adam van Vianen, who was born in 1570 and who became master in Utrecht in 1627, used as his mark, about the year 1614, the letters "A V" interlaced in ornamental shield. Another maker used his full name thus, A · D · VIANA · F · 1621, as his mark. Paul van Vianen, who was born in Utrecht in 1596, who belonged to the corporation of silversmiths, and worked also at Rome and Prague, appears to have used a variety of marks. We find

"P V  
VIANEN"; "P V 1606"; "P V 1607"; "P V" linked, with or  
1604"

without the date 1610; and other variations. In the seventeenth century the mark of *A cup and saucer in circle* is found. Nicolaes Verhaer, who was master in 1710, used as his mark *Three lozenges, two and one, in plain shield, crowned*. In the eighteenth century we find the marks of *A hind springing contourne, above some small object and a tree to dexter, in circle*; and the mark of script letters "C S" in oblong, with corners cut off.

## EXAMPLES

Large silver-gilt chalice. Date circa 1610.—*Messrs. Lambert, London.*

Silver beaker with bells and Dutch inscription. Seventeenth century.



## FLUSHING

The hall marks used here in the sixteenth and seventeenth centuries were: *An ewer in irregular outline*, and *An ewer crowned in plain shield*.

## ZWOLLE

The hall mark in the seventeenth century was *A shield quarterly in plain outline*. About 1721 a similar shield, beneath an arched crown, was used, and a few years later the same shield, beneath the capital Roman letters "R D." A year-letter in circle or shield was also used.

In the seventeenth century a maker's mark of a black-letter "C" above some small animal passant in upright oblong occurs. The single letter "K" was used about 1678 by Jean Knynder, a silversmith. *A swan in circle*, and the letter "G R K E U R" in oblong, with rounded corners, and *A tree in upright oblong*, with rounded corners, also occur.

## EXAMPLE



Small silver-mounted tankard.  
Date *circa 1735*.—*Messrs. Lambert, London*.

# Hungary

## BUDAPESTH

THE hall mark in the seventeenth and eighteenth centuries was *A castle with central tower, above the numeral 13, in irregular outline, or ellipse.* The form of the castle varied slightly year by year. In 1818 and 1836 the castle was placed between the four figures signifying the date. About 1836 the word "PESTH" in oblong was used, and about 1866 the letter "P" in a modern stamp. A capital Roman letter was used as a date mark.

The earliest maker's mark known was "S R" in two distinct inverted shields; then followed the letters "I P" in double shield; and somewhat later "I T" script letters in ellipse.

### EXAMPLE

Silver gilt monstrance. Date *circa* 1650.—*A Church, Budapest.*



## HERMANNSTADT

An ordinance appointed that from the commencement of the sixteenth century no master should be allowed to sell any worked ware unless it was impressed with his private mark, and with the official stamp by the master of the craft and two of his fellows, after it had been tested.

Then followed a period in which, besides the master's mark, the mark of the town arms of Hermannstadt, or the warden's mark, was used.

By a goldsmiths' order of 1539, every master was in future to leave his mark to be copied, and every manufactured vessel was to be taken into the office.

The hall mark used during the present century was *A capital Roman U and figure 4 in modern stamp.*

Only the following makers are known: Daniel Bulkesch, who about 1589 used the linked letters "D B" in ornamental shield; Hans Friedrich Benedikt, who about 1680 used the linked letters "H F B" in ornamental shield; and Sebastian Hann der Aeltere, who was born in 1644, who became master in 1675, Principal of the Guild in 1689, and who died in 1713, used as his mark the letters "S H" in ellipse.

## MEDIASCH

The only maker in this town of whom there is any record is Servatius Heltner, whose mark about 1559 was "S H" in monogram in ornamental shield.

## SCHEMNITZ

The hall mark of this town in the seventeenth century was *Two mallets in saltire, beneath S, in circle.* In the next century the same mark was used in ornamental shield, in some cases the figures "13" being placed beneath the mallets in the shield.

The makers' marks in the seventeenth and eighteenth centuries were: The letters "T K" linked in outline; the letters "I G" in heart-shaped shield; the letters "H S" in outline or plain shield; and the letters "F K" also in outline.

## EXAMPLE

13



Beautiful standing cup, silver gilt. Date *circa* 1605.—*Emmanuel College, Cambridge. See FRONTISPIECE.*

MONFRAN 20

## Italy

PREVIOUS to the consolidation of the several small Italian States into the Kingdom of Italy, each had a separate standard for the precious metals.

In Naples the standards for gold were:  $\frac{916\frac{3}{4}}{1000}$ ,  $\frac{833}{1000}$ ,  $\frac{750}{1000}$ ,  $\frac{666\frac{3}{4}}{1000}$ ,  $\frac{583\frac{1}{2}}{1000}$ , and  $\frac{500}{1000}$ ; and for silver,  $\frac{915\frac{1}{2}}{1000}$  and  $\frac{847\frac{1}{2}}{1000}$ .

In Parma the standards for gold were:  $\frac{833\frac{1}{2}}{1000}$  and  $\frac{750}{1000}$ ; and for silver,  $\frac{917}{1000}$  and  $\frac{792}{1000}$ .

In the States of the Church the standards for gold were:  $\frac{916\frac{3}{4}}{1000}$  and  $\frac{750}{1000}$ ; and for silver,  $\frac{937}{1000}$  and  $\frac{875}{1000}$ .

In Sardinia the standards for gold were:  $\frac{840}{1000}$  and  $\frac{750}{1000}$ ; and for silver,  $\frac{950}{1000}$  and  $\frac{800}{1000}$ .

And in Tuscany the standards for gold were:  $\frac{833\frac{1}{2}}{1000}$  and  $\frac{625}{1000}$ ; and for silver,  $\frac{987}{1000}$ ,  $\frac{791\frac{1}{2}}{1000}$ , and  $\frac{687\frac{1}{2}}{1000}$ .

In December 1872 a decree was passed, of which the following are the principal provisions: Six standard stamps were appointed. The first stamp for gold was *A Jupiter head*, the second *A Minerva profile*, the third *A horse's head*; for silver the three stamps were *An Italian turret, with the distinguishing numbers 1, 2, 3*. An alloy of  $\frac{5}{1000}$  was allowed for gold and silver ware. The testing was to be completed on the same day that the article was delivered to the assay officer. The article

was to be stamped on the principal part, and if it consisted of several parts, each part was to be stamped.

A general law for the kingdom was passed, which came into operation in May 1873, and which was shortly as follows: The working of gold and silver was permitted in all standards. The standards could be confirmed, if desired, and stamped for these standards—gold ware,  $\frac{900}{1000}$ ,  $\frac{750}{1000}$ , and  $\frac{500}{1000}$ ; and silver ware,  $\frac{950}{1000}$ ,  $\frac{900}{1000}$ , and  $\frac{800}{1000}$ . Vessels of an alloy between two standards were to receive the stamp of the lower value. Royal testing offices were to be established where required, provided the cost of their maintenance was guaranteed. False stamping was to be punished. And if a manufacturer filled gold or silver ware with other material, he was to be imprisoned for one year.

## NAPLES

The hall mark in the seventeenth century consisted of the capital Roman letters "N A P" beneath a crown in octagon. In the eighteenth century the numbers "702," "716," or "720" appeared below the letters, and the outline assumed the form of a shield. Sometimes the crown was placed in a distinct outline.

In the seventeenth century the makers' mark "E T" was used; a little later the letters "M·A·C" in oblong; the letters "B<sup>G</sup><sub>C</sub>A" in cross-shaped outline; the letters "P D" in oblong; "N<sub>C</sub>A" in heart-shaped shield; "D<sup>C</sup><sub>B</sub>" in octagon; "F T" with cinquefoil between letters in oblong; and the letters "G<sup>B</sup><sub>C</sub>" in outline are also known.

## EXAMPLE



Silver spoon and fork. Date  
circa 1740.—Professor Church.

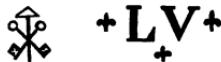
## ROME

The hall mark for gold in the eighteenth and nineteenth centuries was *Two keys in saltire, beneath a tiara in small ellipse.* At the end of the seventeenth century the hall mark for silver was *Two keys in saltire, beneath a mitre, in outline.* A little later *Two keys in saltire, beneath a pavillion d'Eglise,* was used.

A maker in the seventeenth century used the mark of *A fish in ellipse;* and about 1790 the letters "L V" between three fleurs-de-lys probably indicated the mark of L. Valadini.

## EXAMPLE

Silver ewer of the late Cardinal York,  
made by L. Valadini. Date 1790.—*Duke of Hamilton.*



## VENICE

It is supposed that the hall mark used here was *A winged lion's head affrontée.*

## P o r w a y

In this country gold ware must have a standard of from  $\frac{750}{1000}$  to  $\frac{583\frac{1}{2}}{1000}$  at the lowest. All articles must bear the maker's mark and the standard stamp.

### BERGEN

The hall mark used towards the end of the eighteenth century was *A mosque, or domed building, above seven pellets, in outline.* Early in the nineteenth century the same mark was used in ellipse. Figures in a square were also used: the numerals "99" for 1699, "87" for 1787, "12" for 1812, and "20" for 1820. A monthly mark of uncertain form also appears to have been used.

The following makers' marks have been found: About 1699, the letters "M P" in ellipse, and "A L" in outline; about 1787, the letters "D K" in oblong, and "A L"; about 1812, the letters "P G A" in oblong, and "P" in ellipse; and about 1820, the letters "A B" linked, in octagon, and " $\frac{B}{W}$ " in ellipse.

### EXAMPLE



87



DK

Silver coffee-pot. Date  
1787.

ALSO WITH MARK FOR 14  
FINENESS WHEN ABOVE  
"HO - OS - 1890" on Tankard of 1769.

## Portugal

THE standard after the assay was for both gold and silver ware,  $\frac{844}{1000}$ . Now the standard for gold is  $\frac{840\frac{1}{2}}{1000}$ , and for silver  $\frac{843\frac{3}{4}}{1000}$ . A lower quality is allowed for bijouterie.

The hall mark for this country appears to have been *A capital Roman P beneath pellet, in arched outline.*

### EXAMPLE

Silver salver. Date *circa* 1725. No. 7-66.—South Kensington Museum.



## LISBON

The hall mark used here in the last century was probably *A capital Roman L beneath crown, in irregular outline.* Early in the nineteenth century the same letter crowned was placed between two pellets, and the inclosing line assumed the form of an ellipse.

The following makers' marks occur with this hall mark: The letter "C" above the letters "A G" in triangle, about 1780; "N" above "I T," and "I I" above "N," each in irregular outline, about 1800; and "J J C" and "S & V," each in a scroll, and "C A S R" in oblong, about 1830.

### EXAMPLES

Silver fork. Date *circa* 1780.—*T. Shepard, Esq., Northampton.*



Butter knife. Date *circa* 1830.—*T. Shepard, Esq., Northampton.*



## Russia

THE following are the regulations in force in this country for workers in gold and silver. All gold and silver circulating, whether as bars or ware, must be legally stamped. Officers of the assay office are not allowed to carry on any trade connected with gold or silver smiths or jewellers. The standards for gold are  $\frac{56}{96}$ ,  $\frac{72}{96}$ ,  $\frac{82}{96}$ , and  $\frac{91}{96}$ ; and for silver,  $\frac{84}{96}$ ,  $\frac{88}{96}$  and  $\frac{91}{96}$ . Gold and silver smiths' trade must be conducted in open shops, not in little huts or stalls in the market-place. Those who desire to work in the gold or silver trade must obtain a permit, which must be renewed every year. Workers in gold and silver must give notice, and obtain permission to move, before changing their address.

### KALUGA

The hall mark at the end of the eighteenth century was *Three bars wavy a crown in chief, in plain shield.*

### KAMINIETZ-PODOLSKI

The hall mark used about the middle of the present century was *A castle within bordure, in shield.*

### KAZAN

The hall mark at the end of the last century was *A wyvern crowned, in square.*

## KIOW

The hall mark about 1794 was *A demi-angel couped at the waist, in oblong*. During the nineteenth century the mark was *An eagle displayed with wings inverted, sans legs within bordure, in shield*; or the letters "KIOV" in ellipse.

## KOSTROMA

The hall mark about 1781 was *A two-masted vessel, in arched outline*.

## MOSCOW

The hall mark about 1740 was *A double-headed eagle displayed, holding in his dexter claw a sword, and in his sinister a ball, above the letters "M O C K," above "B A," in outline*. From about 1600 to 1780 the mark was *St. George and the dragon contourne above the date, in square or outline*. The date was either placed in the same stamp with the figure of St. George, or in a separate oblong stamp.

## EXAMPLE

Small silver-gilt chalice. Date circa 1600.—Messrs. Lambert, London.



## NOVGOROD

The hall mark about 1770 was *Two lions combatant, each holding in his paw an arrow point downwards, beneath a coronet, in oblong*.

## RIGA

The hall mark in the sixteenth and seventeenth centuries was *Two keys in saltire, a Greek cross in chief, in plain shield*. Towards the end of the eighteenth century the form of the inclosing line changed and became an ellipse. The handles of the keys varied slightly; at first they were elliptical, then square, and lastly trefoil. A date-letter appears to have been used in the early part of the eighteenth century without inclosing line, but during the later part of the century the letter was placed in a square.

The following makers and their marks are known: Hannss Unna, who flourished in 1553, used an *Arrow in bend sinister intersected by a line, in ornamental shield*. Thomas Smollde, about 1596, used the interlaced letters "T S" in ornamental shield. Other marks were: Three apples slipped and leaved in shield; "K H" linked in square; a turnstile in shaped shield; "M K" above swan in ellipse; and "H M" linked in shield. Jürgen Linden, who was master in 1674, used a tree between the letters "I L" in ellipse. Heinrich von Cöln, master in 1676, the letter "V" above "H K" in shaped shield. Andreas Becker, master in 1683, the linked letters "A B K" in ellipse. Johann Behrend, about 1699, used a tree between the letters "I B" in shield. Joh. Georg Eben, who was master in 1703 and died in 1712, the letters "I G E" in oblong with rounded corners, and also the inscription "I · G · EBEN ME FECIT."

At this time other marks were: A crescent moon above two crescents in circle; "C" inclosing "M" in plain shield; "I D" above "R" in shield; "C H" in oblong; and "D V H" and "I R," each in ellipse. Jacob Stabenau, master in 1712, the letters "I S T" in outline. Joh. Lamoureux, who was master in 1719 and died in 1744, "I L" above pear pendant in outline. Christoffer Dey, who was master in 1729 and died in 1748, "C. DEY" in oblong. Joh. Dietr. Rehwald, who was master in 1738 and died in 1781, the letters "I D" above "R" and beneath crown in outline. Joh. Christian Henck, master

in 1750, the letters "I C H" in oblong. M. Kresner, master in 1758, "M K" in oblong. And Joh. Christoph Barrowsky, about 1771, used the letters "I C" above "B" in trefoil slipped.

## EXAMPLE

Silver medal-lion plaque. Date 1705. No. 3633-55.—South Kensington Museum.



1705 I·G·EBEN ME FECIT

## ST. PETERSBURG

The hall mark about 1736 was *A double-headed eagle displayed, holding in his dexter claw a dagger, and in his sinister an orb, in outline*. About 1746 the mark was *An anchor and kedge in saltire, intersected by a sceptre in pale, in square, or in arched outline, or in ellipse*. This mark within a circle is used at the present time. The date is generally added below, either within the stamp or in separate outline.

## EXAMPLES

Silver cup. Date 1829. Formerly belonging to W. Chaffers, Esq.

Silver-gilt box. Date 1835.—Messrs. Lambert, London.



84

MK  
1829

ST

84

✓·W

1835



## REVAL

The hall mark in the sixteenth century was *A cross couped, in plain shield*.

## VAROSLAVL

The hall mark about 1767 was *A bear rampant in irregular outline*.

## Spain

THE standard after the assay for gold was  $\frac{905}{1000}$ ; it is now  $\frac{916\frac{3}{4}}{1000}$ ,  
 $\frac{833\frac{1}{2}}{1000}$ , and  $\frac{750}{1000}$ . For silver the standard was  $\frac{738}{1000}$ ; it is now  
 $\frac{916\frac{3}{4}}{1000}$  and  $\frac{750}{1000}$ .

The hall marks and makers' marks used in this country appear to be but little known, and the only marks that the writer has met with are the following. About 1480 the letters "I I" above "S B O" in outline; about 1540 the letters "H O N" beneath a saltire, in outline, together with some other letters also in outline; and about 1580 the linked letters "T F" beneath three nails in plain shield.

### EXAMPLE



Silver parcel gilt bowl. Date *circa* 1580. No. 165-79.—*South Kensington Museum, London.*

## Sweden

In this country there are three standards for gold ware: Ducat gold, 23 carats 5 grains; pistolen gold, 20 carats 4 grains; and crown gold, 18 carats 4 grains. And all ware of any size must be marked.

### CHRISTIANIA

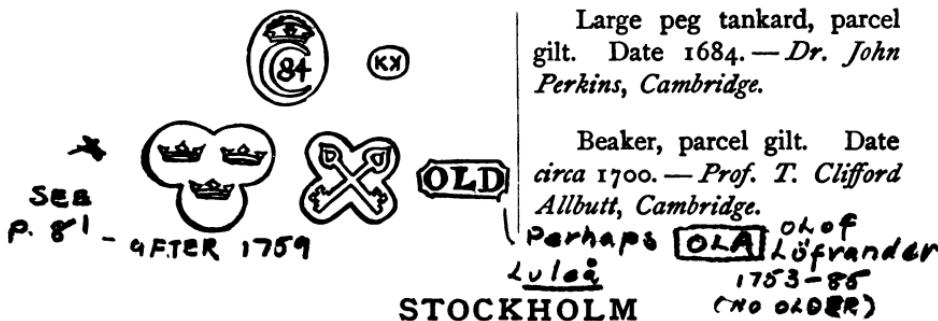
The hall mark used here in 1647 was *A capital Roman C inclosing the numeral 47 beneath a crown, in ellipse*. An identical mark inclosing the numerals "84" was used in 1684. In the seventeenth and eighteenth centuries a very similar mark was used, but the capital "C" inclosed only the figure "4." About 1724 the Roman capital letter "B" took the place of the figure within the capital "C." And about 1782 no letter appeared within the capital "C," but the small letters "v d" were placed beneath the "C."

The State control mark, since about 1759, has been the arms of Sweden, *Three crowns, two and one, in ellipse or inverted trefoil.* \*P.82

A yearly date-letter was also apparently used, but we have not access to sufficient examples to enable us to allocate them to their proper years.

The names of the earliest silversmiths are not known, but the following marks occur on Swedish silver: The letters "B P" in ellipse, about 1647. The letters "A L" above saltire in heart-shaped shield. The letters "K X," in ellipse, in 1684. Cross keys, in saltire-shaped outline, about 1700. The letters "A h" about 1727, in circle. And "E. Lemon," in oblong, about 1776.

## EXAMPLES



Large peg tankard, parcel gilt. Date 1684. — Dr. John Perkins, Cambridge.

Beaker, parcel gilt. Date circa 1700. — Prof. T. Clifford Allbutt, Cambridge.

Perhaps OLA <sup>OLAF</sup> Löfstrand  
Luleå 1753-85  
(NO OLDR)

The hall mark used here in the seventeenth and eighteenth centuries was *A maiden's head crowned affronée, in irregular shield*. And here also a date-letter appears to have been used.

The makers' marks during the seventeenth century were: The letter "W" above "R K" in circle, and also in irregular shield; the letters "V K" linked in plain shield; the letters "P B" in square; and the letters "I N" in shield.

## Switzerland

A LAW of the 23rd December 1880, for the confederated states of Switzerland, made provision for the control of gold and silver ware. Under this statute two standards were appointed for gold and two for silver. The State control mark for gold of  $\frac{750}{1000}$  fine is *A Juno head in profile, couped at the neck, in ellipse*; and for gold of  $\frac{583}{1000}$  fine, *A squirrel sejant contourne, in ellipse*. The State control mark for silver of  $\frac{875}{1000}$  fine is *A bear rampant, in ellipse*, and for silver of  $\frac{800}{1000}$  fine, *A hen contourne, in ellipse*.

## BADEN

In the sixteenth century the hall mark used was *A tau cross between three pellets, in plain shield*. In the next century the form slightly changed and became *A tau cross, in plain shield*.

The only makers' marks known are: *Three pellets, between two bendlets couped, in plain shield*, and *A cross pattée between two stars in plain shield within border*.

## CANTON BASLE

In this province it was enacted as follows: That all gold and silver smiths were to provide that the standard of their gold ware was  $\frac{750}{1000}$ , and of their silver ware 12 oz. 9 grs.; that all articles were impressed with the smith's name; and that every master was to be responsible for all articles bearing his name.

## BASLE

The hall mark in the sixteenth century was like *A bear's gamb erased, in circle, or Crosier case, in circle*. In the seventeenth and eighteenth centuries the same mark was generally combined with the capital Roman letter "B," sometimes in ellipse, sometimes in octagon, and sometimes in a heart-shaped shield. The control stamp in the seventeenth century was either the letters "I S" in shield, or "G T" in two circles joined.

Many of the old makers of Basle and their marks are known. Friedrich Bildtschnitzer, who was master in 1526, probably used the letters "F B." Jacob Birmann the elder, who was master in 1625 and died in 1672, used the letters "I B" in circle, or in square with the corners rounded. Sebastian Fechter the elder, who was master in 1633 and who died in 1692, and his son, Sebastian Fechter the younger, who was master in 1673 and who died in 1687, both used the same mark, *Two swords in saltire, points downwards, between the letters S F in circle*. Peter Birmann, who was master in 1669, the letters "P B" in ellipse. Adam Fechter the younger, master in 1670, the letters "A F." Johann Brandmüller, master in 1677, the letters "I B" with pellet between in circle. Ernst Ludwig Meyer, master in 1698, the letters "L M" linked in irregular outline. Hans Heinrich Schrotberger, master in 1698, the letters "H S" in oblong. Johann Ulrich Fechter the elder, who was master in 1702 and who died in 1747, used *Two swords in saltire, points upwards, between the letters V F, and with a crown in chief*. Johannes Fechter, master in 1735, used the same mark with the letters "I F" in lieu of "V F." And Joh. Fechter the younger, who was master in 1741 and died in 1766, used a similar mark to that of Ulrich Fechter, who was master in 1702. And Hans Jacob Fäsch, who was master in 1732, used the letters "H F" linked in circle.

## EXAMPLE

Drinking vessel in the form of a lion. Date 1637.—*Basle.*



## BERNE

Several varieties of the town arms, a bear, were used in the sixteenth century. The bear is always passant, sometimes passant contourne, sometimes inclosed in a circle, and sometimes in an ellipse.

The following are the Berne silversmiths' marks: The letters "M Z," "M N," and "D W" each in oblong; the letters "H F" linked, surrounded by pellets in oblong; a cross between the letters "B G" in ellipse; and the letters "E I," a star of five points in chief and moon in base, in ellipse.

## EXAMPLE

Large lion cup given by William III. to the city of Berne. Date 1690.—*Baron M. de Rothschild.*



## BIEL

The hall mark in the eighteenth century was *Two broad axes in saltire, in shaped outline.*

A maker's mark found with this is the letters "A M," with arrow-head between, in shaped outline.

## CHUR

The hall mark in the sixteenth and seventeenth centuries was *A goat rampant in shield.*

A maker's mark was *A gerb* in plain shield.

## EINSIEDELN

In the eighteenth century the hall mark was probably *Two birds volant, in ellipse.*

Joseph Anton Curiger, who was born in 1750, used the letters "I A" in outline, and another silversmith the letters "I B C" in ellipse.

## CANTON OF GENEVA

ASSAY OFFICE ESTABLISHED SEPTEMBER 22, 1815

The punches for marking gold and silver were fixed as follows :—

- 1st. That of the Maker.
- 2nd. That of the Assay.
- 3rd. That of the Guarantee.

There is only one legal standard for gold and three for silver.

Standard.	Millims.	kar. grs.	Description of Punch of Assay.	Guarantee Punch.
			GOLD.	
One only	750	18 0	The bow of a key, G enclosed . . . . .	The shank of the key, G above.
		oz, dwts.		
1st . . .	950	11 8	Head of an eagle in profile	
2nd . . .	875	10 10	A horse's head . . . . .	A crown for the 3 standards.
3rd . . .	800	9 12	A lion's head, full face . . .	

There is also a fourth punch for verification (recense), changeable.

The remedy (tolérance) of standards is for gold 3 millims, for silver 5 millims.

Each punch has a different form, as determined by the Council.

Works in copper gilt to be stamped CUIVRE; if of silver gilt, ARGENT.

### CANTON GLARUS

In 1761 a law was passed fixing the standard for silver ware at 12 ounces, but not making any regulation for gold ware.

### CANTON LUCERNE

In this province the sale of gold ware under  $\frac{750}{1000}$ , and silver under 13 ounces, was forbidden by a law passed in 1804. Vessels sent out unstamped with the name of the manufacturer and the arms of the canton were to be confiscated to the State, and the manufacturers fined. And wardens were appointed to inspect the workshops and yearly markets.

### LUCERNE

The hall mark used here in the nineteenth century was *A shield per pale, dexter Barry of five, sinister plain.*

J. Bossard, the goldsmith, used a species of lyre as his mark.

### CANTON NEUCHATEL

The oldest laws in this province affecting the manufacture of gold and silver ware date from September 1754. By these laws the working of gold ware under  $\frac{750}{1000}$ , and silver ware under 13 ounces, was forbidden.

ASSAY OFFICE REORGANISED DECEMBER 14, 1852  
 (Abrogating the Laws of 1839, 1841, and 1846.)

The punches for marking gold and silver are of two sorts, viz. :—

1st. That of the Maker.

2nd. That of the Standard or Assay.

There is only one legal standard for gold, and only one for silver.

For GOLD 750 millims or 18 karats fine.

For SILVER 800 millims or 9 ounces 12 dwts. fine.

The punch of assay is as heretofore, for gold and silver THE THREE CHEVRONS. No remedy or tolerance is allowed.

All watch cases to be marked with an ordinal letter by the maker. Copper or silver gilt works are to be stamped CUIVRE or ARGENT as the case may be.

### NEUCHATEL

The hall mark in the seventeenth and eighteenth centuries was *An eagle displayed, charged with a shield bearing on a pale three chevronels, in octagon.*

In the seventeenth century Wawre or Wittnauer, a silversmith, used the interlaced letters "A W" in outline. Jonas Thiebaud, a goldsmith, who flourished about 1640, used the letters "C D" in square, and as a second mark *Two hammers in saltire, in upright oblong.* N. Matthey, who lived about 1663, the letters *N M above two sprigs in saltire, in ellipse.* G. Tavargier, about 1699, used *A passion cross supported on two stays chevronwise, between the letters G F, in ellipse.* J. J. Matthey, the letters *I I M with star of five points in chief, and leaf in base.*

### EXAMPLE



Salt-cellar. Date circa 1650. No. 86-1891.—  
*South Kensington Museum, London.*

## RUPPERSWYL

The hall mark in the sixteenth and seventeenth centuries was *Two daisies or pinks stalked and leaved, in ellipse or plain shield*. In the eighteenth century a somewhat larger mark of the same character was used.

A maker in the sixteenth century used the letters "G D" interlaced in ellipse. In the next century other marks were: *A dagger point upwards and hunting-horn in chief, in plain shield*, and *A fleur-de-lys, in plain shield*. In the next century, the letters "C D" above a leaf in plain shield were employed.

## SCHAFFHAUSEN

The hall mark in the sixteenth, seventeenth, and eighteenth centuries was *A ram's head cabossed, in plain shield or ellipse*.

An early maker's mark was a kind of black-letter "C" in outline. H. J. Läublin, about 1700, used the interlaced letters "H L" in plain shield.

## CANTON SOLEURE

There were no laws in this province affecting the sale of gold and silver ware.

## PAYS DE VAUD

In December 1848 a decree was passed to the following effect: That the standard should be fixed for gold ware at  $\frac{750}{1000}$ , and for silver ware at  $\frac{900}{1000}$  and  $\frac{800}{1000}$ , and that all articles sold should be of the correct standard. That all articles should be stamped with the name of the manufacturer and with the standard. That the Chamber of Commerce should be appointed to watch over the standard. That every gold and

silver smith should deposit his stamp with the Chamber, and that it should be broken when the smith died or gave up business. That strangers buying at this market should give notice to the Chamber in order that the ware should be tested. And that testers before acting should take the prescribed oath before a commissioner.

By a further decree of November 1873 the law was relaxed, and manufacturers were to be at liberty to adopt any standard they chose.

But another decree was passed the next year whereby the standard for gold was fixed at  $\frac{750}{1000}$  and for silver at  $\frac{800}{1000}$ ; and fine or imprisonment was to follow any false stamping.

## WINTERTHUR

The hall mark in the eighteenth century was *A cat-a-mountain saliant, above the capital Roman letter W, in ornamental shield.*

A maker's mark used with this hall mark was *A caduceus above the letter V, in ornamental shield.*

## CANTON ZURICH

In this province the standard for gold was  $\frac{750}{1000}$ , and for silver 13 ounces 6 deniers.

## ZURICH

The hall mark here from 1526 to the end of the seventeenth century was always *A capital Roman Z in plain shield*, though the form slightly varied at different times.

The following are amongst the makers' marks: *A catherine wheel in heart-shaped shield*, either for Hans Gr. Müller or Hans Müller aus Ulm, about 1524. A mark used about 1563 was *A stag at gaze in plain shield*. Diethelm Holzhalb, in 1608, used *A shield per fesse, a demi man, and three lozenges*. Hans Heinrich Riva, in 1621, used *A shield per fesse, an eagle displayed, and an arm embowed resting on the elbow, in the hand a sword*. A maker

about 1627, the letters "O O" interlaced in shield. Jacob Holzhalb, in 1629, the letters "I H" in square. Steffan Aberli, who was master in 1630 and died in 1663, the letters "S A" in plain shield. Johann Heinrich Müller, who flourished in 1632, used *A catherine wheel supporting a cross croiset*. Peter Oeri, who was born in 1637 and died in 1692, used a kind of *Turnpike above the letter G in shield*. Hans Jacob Bullinger, who died in 1725, used the letter "X" in square.

### EXAMPLE

Small silver-gilt chalice. Date *circa 1627*.  
—*Messrs. Lambert, London.*



### ZUG

The hall mark in the sixteenth, seventeenth, and eighteenth centuries was *A fesse fretty in plain or ornamental shield*.

Alexander Landwing, who was master in 1603 and died in 1630, used *A passion cross in shield*; and H. G. Onsorg, in the seventeenth century, used the letters "H G O" in trefoil.

## Turkey

IN this country the standard for gold ware is not enforced. The gold ware, however, is for the most part of the fineness of  $\frac{916\frac{2}{3}}{1000}$ .

Previous to 1844, silver ware was to be of the minimum standard of  $\frac{800}{1000}$  fine, and since that year, of  $\frac{900}{1000}$  fine. All silver ware is marked with the city stamp.

The hall mark is the same as the hieroglyphic used on the Turkish coins.

### EXAMPLE



Silver frame for looking-glass. Date *circa* 1800.  
—*Messrs. Lambert, London.*

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